



♀♀♀ BLUE GATE

ARENHURST
WOMENS
PEACE CAMP

BRITISH PEOPLE ARE
PREPARED TO BE BLOWN TO
ATOMIC DUST IF NECESSARY
Lord Home 1961

Thalia and Ian Campbell Banners

A picture paints a thousand words

DRAFT

Thalia and Ian Campbell Banners

A picture paints a thousand words

By Ana Reis, Hamish Campbell, Tom Campbell and Tabitha Troughton



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Previous page: Ian and
Thalia working on their
banners

Foreword

From gorgeously-adorned standards carried into medieval battles, to the Red Flag of the international workers' movement, to the displays at more recent protest marches ("Society of Chiropodists and Podiatrists: Fighting for a Fair Deal"), banners are woven in, through and by human history. These pieces of cloth, with their signifiers, logos or slogans, are rallying points, declarations of conviction, symbols of belief: statements of union which, at their best, can educate, inform and inspire; provoking thought and reflection, as well as admiration at the beauty of their construction.

Thalia and Ian Campbell are banner makers extraordinaire. Over the last 50 years, the couple have made hundreds of banners, on subjects and causes ranging from peace, politics, anti-racism, trade unions, the environment, the church and international co-operation. Alongside their creations, they have taught in universities, organised travelling exhibitions and run grass-roots workshops on banner-making nationwide. Many of their banners have travelled the world, many are now proudly displayed in international museums.

The making of banners brought Thalia and Ian's interest in politics and art together. Before that, they were fine artists, etchers and painters, exhibiting regularly from the 1950's onwards. But,

since 1978, they have spearheaded the revival of the traditional craft of sewn banners, following in the tradition of William Morris, the Suffragettes, the Cooperative Women's Guild and the Association of International Artists. They took their art back, away from the galleries, and out onto the streets, combining their talent with their political integrity.

Thalia was a founder member of Women for Life on Earth, and one of the women who established the peace camp at Greenham in September 1981. During the initial march of the peace activists from Wales to Greenham, Thalia and Lucy, her teenage daughter, were inspired to create a banner from a sheet. After the women made the banner, it continued to be used as a bed, a shawl, a screen and a baby-changing place.

Ian, a keen sailor, stood as Labour candidate for Clwyd North West Constituency during the 1983 General Election. In the 1984 European Election he was the Labour candidate for the North West Constituency. He was involved in many national and grassroots ecological and social issues. He, like Thalia, is a painter and artist.

Together the couple were founder members of "Arts for Labour": an organisation of artists who support the Labour Party and of Labour par-



ty members who support the arts. Throughout their life both have been environmental activists, peace activists, women's rights activists, and late in life conservationists of the history of Pembroke - Ian's hometown.

Every banner they make is a work of art: each colour, material and symbol has meaning. Many are made together by Ian and Thalia on their kitchen table, or on the floor, in a collaborative process: they would talk about things, draw the image, and then modify the drawing over and over again. When younger, their children would often help. "In the beginning we would go around the house, find something and make it: old clothes, old curtains, sheets... later on we started to get the end of the rolls from factories.." Other banners are the result of collaboration with other artists who would: "come to visit and end up staying for

a few months!"

By 2008, Thalia and Ian were being asked to donate their banners to various museums: the Bradford Peace Museum, the Museum of Wales and the Imperial War Museum among them. Two are in the Robert Owen Museum on the River Clyde in Scotland and a replica of the Liverpool suffrage banner is in the Liverpool Museum. Many more are distributed in venues around the world. They have sent banners as gifts to New Zealand, Oregon and Chicago in the US. Many have been loaned to cathedrals, colleges, town halls and art galleries, along with travelling exhibitions.

This book "A picture paints a thousand words" is portfolio of most of Ian and Thalia's banners, displayed in chronological order. Their banners will take the reader through 20 years of campaigning movements, from Greenham Common, CND (the Campaign for Nuclear Disarmament), the Miners' Strike, anti-war protests, Trade Unions and the Labour Party; with love, compassion, hope and glorious colour.



Introduction

Thalia: "The inspiration was joint, between me and Ian. In 1959, I went to the Imperial War Museum and saw all the phallic bombs, shells, rockets hanging in the foyer. I talked to Ian about this impression, and it led to this painting in 1968 which was a forerunner of the banners, showing the direction we were going to take.

We exhibited throughout the '60s and '70s in Yorkshire, with surprisingly little controversy. It was exhibited in Hull, York, Scarborough and the University of Surrey, amongst other places. Around the same time, also in 1968, Monica Sjöo, from Sweden, a friend of ours, had painted "God Giving Birth". In contrast to ours, this had the police, the Church and the establishment up in arms. She was persecuted, threatened with arrest, and the picture was removed from galleries."

This page: Fabric collage made by Thalia Campbell representing the view from the cliffs in Scarborough, 1970

Left page: Painting "Rocket a Boy oh Boy", Ian Campbell, Christmas 1968



Ian: “It was very much a collaborative process. But some of banners are mine and some of them are definitely Thalia’s!”

Art to Politics

Ian: “While we were living in Corris, in Powys, we set up the Mid-Wales Intaglia. We didn’t have an etching press, so we drove up to north of Edinburgh to buy one. On the way up we went to see an exhibition on Trade Union banners - by then, most of the trade union banners were made by the same one company which was bombed during the war, so the banners were very damaged. When we saw the exhibition, we thought: We can do this! So we got home, assembled the material, cut it out and put it all together. But by then we did not have a sewing machine, so it was all sewn by Sue Windmill, in Corris.”

The first banner the couple made was for the “Aberystwyth Labour Party”, and was followed by the “Nuclear Free Wales” banner. After the Greenham Common protest, the couple’s banner-making took off. A contact who owned a printing press in Wales started to print their Greenham banners as postcards, which were then sent all over the world.

Thalia: “I had made sewn objects wall hangings and other objects for exhibitions since the 1960s. This was my way of showing feminist ideas in the then hostile male art world. Before Greenham we made banners for campaigning organisations. After Greenham we developed the concept of a travelling exhibition, “One Hundred Years of Women’s Banners”, to show banners are part of an historic tradition. The exhibition was shown in city art galleries, art centres, city halls, cathedrals and venues worldwide from 1983 onwards.”

Ian: “We had an exhibition at the Aberystwyth Arts Center, with artwork around the bottom and our political work around the top. It was an art exhibition with political content. We had a first rate turnover: we sold them all over the world.”



Aberystwyth Labour Party, 1977

This was one of the first banners Ian and Thalia made. They put it together in Aberystwyth and took it to a friend, Sue Windmill, in Corris to be sewn. In the beginning they did not own a sewing machine, so they used to outsource the assembling of the banners to friends.

This banner was made because they “wanted to give something beautiful to the party as there were lots of new people joining. And a picture paints a thousand words.”



Designed Ian Campbell and made by Ian Campbell and Sue Windmill

Nuclear Free Wales : Cymru Ddi-Niwcliar, 1978

The Nuclear-Free Wales banner was made in 1978 while the campaign for a nuclear-free Wales was at its height. It was made from two curtains and first used at a meeting in Clwyd, the last county in Wales to make a nuclear-free declaration.

“It was made so last-minute that we were taking out the stitches on the coach journey from Machynlleth. The purple curtain was not colour-fast, and so each time it rained the dove turned a streaky purple colour as though shot, and people would say that the dove was dead, which we felt was symbolic. Over the years several more doves were layered on top in an attempt to keep it white. This inadvertently led to a raised, quilted surface to the dove, which was most effective.”

Julie Christie played an important role in the campaign for a nuclear-free Wales. Many people worked very hard to achieve this aim, but her celebrity status brought the cause a lot of publicity which it would otherwise have found hard to achieve. “It also gave us a feeling of buoyancy to have someone of like her so involved in the cause.”

Thalia remembers that the English scientists, who were there looking to find a suitable place for a nuclear waste dump, were blockaded in their Bed and Breakfasts by Welsh cars. “They went to the local police who weren’t too keen to help them. When the scientists finally got out into the hills they couldn’t do their work as they were surrounded by farmers in their Landrovers.”.

After 18 months, Michael Heseltine announced in parliament that Wales was not a suitable place to dump nuclear waste.

The banner is now in the Bradford Peace Museum.



Designed and made by Thalia Campbell with help from Ian Campbell and Jan Higgs

A OES HEDDWCH / Is There Peace, late 1970's

Banner embroidered with the inscription “A OES HEDDWCH / Is there peace”, designed and made by Ian.

The design was inspired by the estuary views Ian had seen as a lifeboat coxwain in Aberdyfi. The banner was used at Eisteddfodau, rallies and public meetings.

Ian: “The shiny lining material was given to us by a friend who was given it by the Laura Ashley factory. It was lining material from coats. We had meters and meters of it. The beginning of the roll had different tones, more faded tones, so I’ve used those on the mountains. Below the mountains you can see the breaking waves.”

The English inscription “Is there peace” was later added by Thalia.

The banner is now at the Museum of Wales



Next page: Banner designed and made by Ian Campbell (Image from the Museum of Wales)

Wrexham Trades Council banner, Year??

Trades Council Banner for Wrexham in North Wales, using mostly satin.

This was another of the first banners made. The symbols on the banner represent the Welsh Trade Unions, members of the Trades Council (coal miners, bus drivers, beer makers, train workers), where different union members in the area meet up once a month.



Designed and made by Thalia and Ian Campbell

Islwyn Labour Party, Year??

This is a early banner for the Islwyn constituency, of cotton with a satin border and satin text.

The Labour party symbol is very detailed and includes the cutting of chains, and shaking of hands



Designed and made by Thalia and Ian Campbell

People's republic of South Yorkshire, late 1980's

Banner made in 1988 for Lois and Colette Cameron-Miller who lived in Sheffield, in a mixture of satins and cottons.

The banner represents the Old World, at the bottom, with the Church, monarchy and Christianity; and with the broken symbols of the National Front and Nazism.

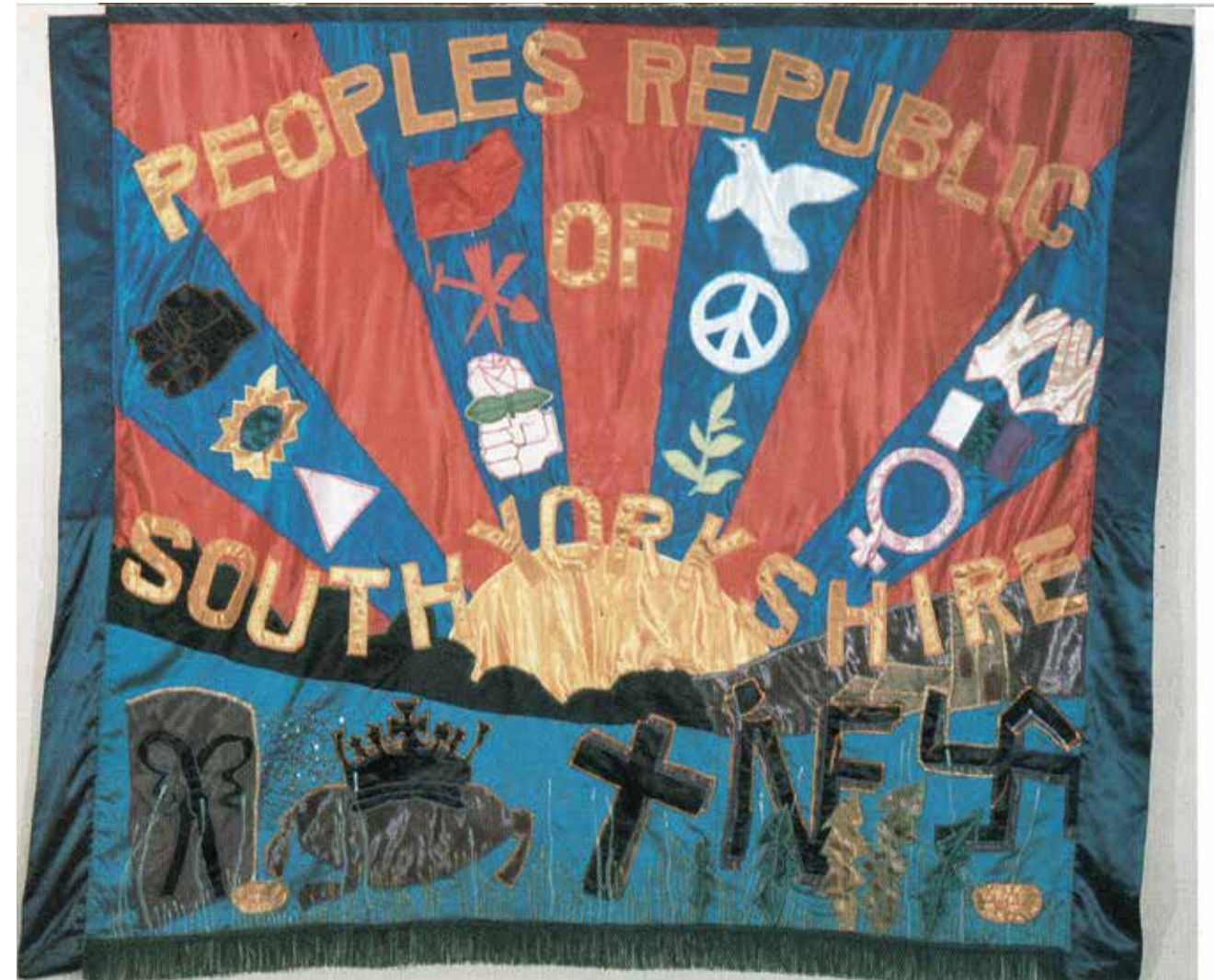
The sun rising over the death-decaying Old World represents the New World, with the rise of Ecology, Socialism, Peace and Women in each of the sun rays.

Ecology with the symbols for Gay Rights, Ecology and Black Power

Socialism with the symbols of soft New Labour, Old Labour and Radical Communism

Peace has the olive leaf of Peace, the Peace symbol and the dove of peace

Women: the Women symbol, the Women's Suffragette flag and the "cunt power" of woman power



Designed and made by Thalia Campbell



No, 1981

This banner was displayed on the military base's perimeter fence of Greenham Common

Thalia: "I think this would be very early on. That would be September-October 1981. And it was just what I had to hand. You know, I wanted to make a banner and I found this green curtain, and this was a horrible bit of blue, shiny blue fabric. And the barbed wire is wool and tied round... A very simple, hurriedly made banner. But actually, when I first made it I didn't like it very much. I thought it was pathetic. But now actually it's grown on me. It was made hastily with a lot of feeling and the word NO".

Source: Oral history interview with Thalia Campbell conducted by Elen Phillips (19 December 2017).
(From the Museum of Wales)



Designed and made by Thalia Campbell (Image from the Museum of Wales)

Women's Action For Disarmament, 1981

Thalia: "This is the second Greenham banner that was made, and the first which was made on the march. There was one made prior to the march which was carried at the front. The banner here was made primarily by the four teenage girls who were on the march, overseen by myself. It was made in the Methodist church hall in Newport. A man bought in bean sticks from his garden with mud still attached, a woman brought some felt-tip pens, some not waterproof, and an Irish nurse brought us a hospital sheet, and with these simple materials the banner was made. It was proudly carried at the back of the march to Greenham. This enabled the traffic held up behind us to see what the march was about and they were not shy in expressing either support or disgust by waving out of their windows, hooting their horns or shouting at us. This was all the more noticeable while we walked over the Severn Bridge, swept along by the banners acting as sails.

As we gathered at the Welsh side of the bridge, sitting on the grassy bank, the press found us. The tabloid photographers lay on the ground with their cameras as the young girls, aged about 14 and 15, were tending to their blisters, trying to get photographs of their legs and knickers. The international press were also there, even from as far as Russia. The Russian press stands out in my memory as being the one which asked us the

most serious, pertinent, and challenging questions. There was a very obvious division between how we were being objectified by the British tabloid press versus the way the Russian press was treating us as serious adults with a genuine grievance. Looking back, I feel that the tabloids' treatment of us on that occasion was the start of the UK national media's incessant campaign of vilification against the women of Greenham, which fuelled my desire to make banners as our own PR to counter this.

This banner, along with about 20 others, was stolen from Greenham by the British Government while we were busy blockading the base. The male partners and children saw the attempted theft and managed to get them all returned, except for this one. When our banner was stolen, Lucy and I, as soon as we got back to Wales, made two copies on her bedroom floor."



Designed by Thalia and made by 4 teenage girls from the march



From the Peace Museum



From the Museum of Wales

Greenham Common Women's Peace Camp, 1981

This is one of four banners made soon after the Greenham marchers arrived at USAF Greenham Common.

Thalia: "In late 1981, Sheila Owen Jones from South Wales suggested we make a banner to document and share all the activities which had taken place at Greenham up to that time. The big structure with a poplar tree as its central pole was a large tent made of polythene sheets within which there was a bookshop and a cafe. In the centre, a twenty-foot ladder stretched from the ground, leaning against the tree, the top of which served as a lookout post from where we watched for the arrival of the police.

Other objects on this banner include the ever-useful wire cutters, the campfire, the women dancing on the missile silos with the missiles inside - which were protected by two heavy duty security fences - and the tents and caravans brought by supporters. There is also a bulldozer sneaking in at the left edge of the banner, reminding us of the repeated destruction of our camp, when it was quite literally bulldozed to the ground, only to spring back up. Finally, there is also a small Welsh dragon towards the base of the banner, depicting the origins of the march which led to the Peace Camp being set up."

This banner was used as part of a growing display on the fence at Greenham, and later as part of the exhibition 100 Years of Women's Banners. Smaller versions of this exhibition also went abroad, to such diverse countries as Japan, Malta and New Zealand.

There are four versions of this banner. Two were made by Lesley Owen, Ian's sister. The British Council bought two of the banners, which were part of their Women's Place exhibition, which travelled the world for five years.



Designed and made by Jan Higgs, Thalia Campbell and family



Mary Coughlin, from Australia, between 1981-85.

Poll Tax, 1990?

Banner made soon after Thatcher introduced the poll tax in 1987, with cotton and net (used for the first time on a banner).

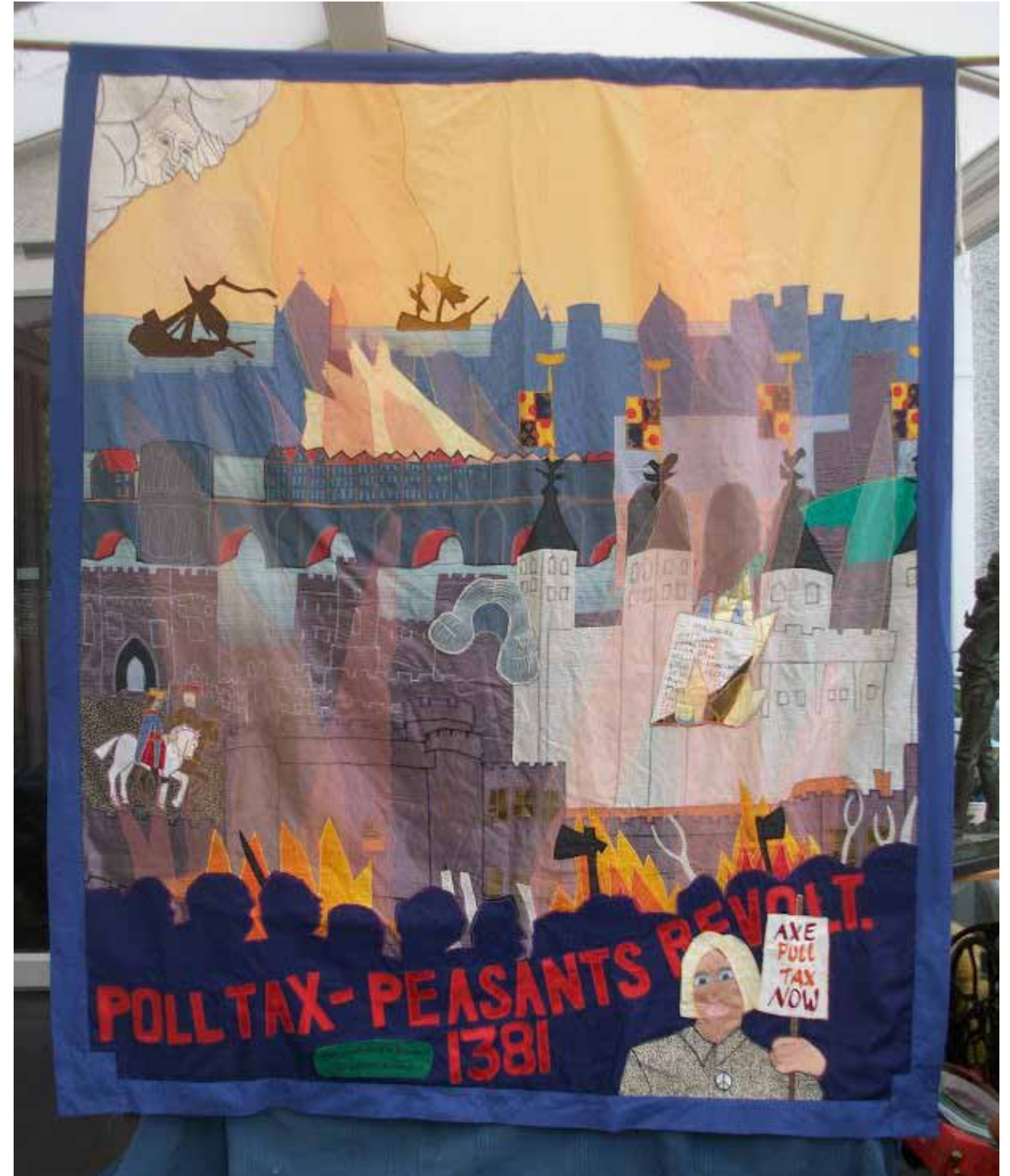
Ian: "As I sewed the banner, I researched the history of the original poll tax in 1381.

The top depicts 1381, where the few ships we had left are limping home after years of war, during which our navy was decimated. They were destroyed in a storm, which some people felt was a sign from God. This was one of the founding reasons for the poll tax, because the country was penniless after the war and needed to raise funds.

I found a medieval book in the British Library with an illustration of London in the 14th century, which was fortunate as it enabled me to represent London as it actually was at the time.

The two ships at the back, were bankrupt, and these ships were coming home already broken. The wind represents the Maggie (Margaret Thatcher, then Prime Minister) storm

The colours were based on sugar almonds



Designed and made by Thalia Campbell, with help from Ian

Borchester CND, 1982

Lucy (Thalia and Ian's daughter): "We made this to gate crash the Radio 4 Archers Christmas concert at Crosby on October 22nd, 1982, as we were having sent a list of people not including on the programme. We received a patronising response so we took our protest to the programme (needs more story) the BBC it did not change a bit
Lucy and local friends from Borth

Banner made with satin, with cotton text

We made hand-painted badges with collages on for each case member. We applied for tickets but were refused so managed to get some from people on the queue.

THIS ISN'T REALLY READABLE?



Designed and made by Thalia Campbell and Jan Higgs

Remembrance is not Enough, 1982

Banner made to commemorate the UK's Remembrance Day, an annual event held on November 11th, which remembers armed forces members who have died in wars.

Thalia: "This was the second banner I made with Jan Higgs after the start of Greenham. I had the slogan in my head for a long time.

It's a lightweight cotton banner in black. We got the red poppies to show our respect for those lost. The white poppy represents the Peace Pledge Union and the Coop Women's Guild, the green poppy represents the Environment and the other poppies are the suffragette colours.

I was uncertain where to use the banner, Aberystwyth, London or Cardiff. I decided to be bold and go for London. I sent notices to all my contacts throughout the country to tell them that we would be meeting at Trafalgar Square and taking the banner to the Cenotaph on the Saturday. The Saturday is set aside for a ceremony that is less militaristic - when wives and widows, other organisations and so forth attend.

I contacted the police to let them know that we would be meeting in Trafalgar Square to lay a wreath at the Cenotaph. I was told that this could not be done, that Trafalgar Square must be booked two years in advance. I told them that it was all organised and we would be going anyway. They tried to divert us to other places and parks within London, but I insisted again that it was organised and had to be Trafalgar Square. Eventually, they relented and the Department of the Environment facilitated the event."

This banner is currently at the Peace Museum. A second version was made for the Greenham Australia tour.



Designed Thalia Campbell and made by Thalia Campbell and Jan Higgins

It's Us Or Them, 1982

Thalia: “This banner was made in the first year at Greenham and used at the camp’s Blue Gate. The idea behind this banner was to contrast the two sides of the message, how it is (right) and how it could be (left) which strengthens the overall message.

It was made with a satin base and the symbols with random materials as long as they had the right colour.

The different colour on the back represent: green, the Green Party; dark-red, the Socialists; pink, the watered-down Socialists; light blue, the Light Weight Tories. The dark blue is the Heavy Weight Tories and the black is the National Front.

Helen John, from Greenham, took this banner to California and the people there were reluctant to return it as they liked it so much! I let them keep it for a small sum and made a new one which was larger.

This is one of the banners which the government attempted to steal, at the Blue Gate, after the Embrace the Base demonstration - but was fortunately reclaimed with the unexpected help of the police!

Someone we knew (Tony X) frequently used the phrase “its us or them” at that time.

Years later I discovered there are frescos in Sienna town hall representing good+bad government. It’s always inspiring to find kindred spirits from the past.”

The replica of this banner is at the Peace Museum.



Made by Thalia Campbell, with military equipment designed by Ian and Angus Campbell

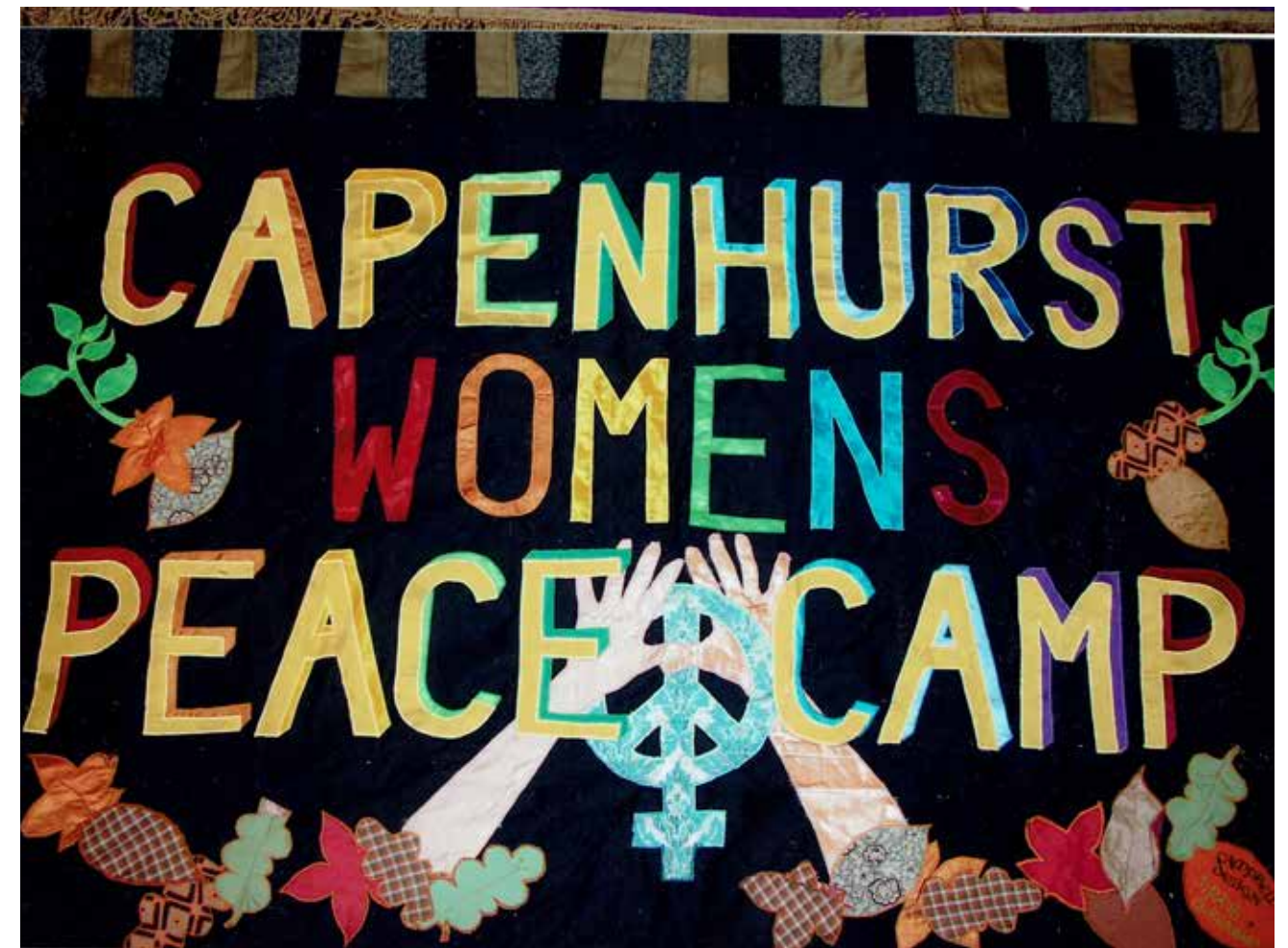
Capenhurst Women's Peace Camp, 1982

Capenhurst, near Liverpool, was one of the many women's peace camps inspired by Greenham Common, after Greenham co-founder Ann Pettit's speech at the CND rally in Hyde Park. She said: "Greenham is like a sprig of mint planted in the autumn, coming up everywhere in the spring". Ann kept a smallholding in South West Wales, which may explain the reason behind her choice of analogy.

Thalia: "Uranium from Namibia was processed at Capenhurst. The camp was set up in the autumn and the campers asked us to make the banners with autumn leaves and rainbow colours. The women disrupted the base wonderfully, just as their Greenham sisters did."

Made with a black cotton base, the hands are representative of a symbol used by women in protests. When men are trying to close down the protests, whether police or otherwise, hands are held aloft in this sign, which is representative of a vagina - "cunt power".

This was the second of these banners made. The first was for the campers and the second for the exhibition 100 Years of Women's Banners to promote their camp. It is currently at the Peace Museum.



Designed and made by Thalia Campbell

Womens Vote, 1982

This banner was displayed on the fence of Greenham on the approximate dates of Suffragette victories. It shows the key dates of women's votes and the little black-bordered banner represents a funeral "bannetti" for all the people who don't vote. The colours inside represent political parties: red for socialist, pink for watered-down socialist, black for fascism and grey for non-voters.

The original banner was carried on the Women For Life On Earth March, from Cardiff to Brawdy, which took place from 27th May to 5th June, 1982.

There are four versions of this banner. The second version was bought by an academic, the third was made for the exhibition 100 Years of Women's Banners, to travel abroad, and the fourth for the British Council exhibition , *A Woman's Place*.

This original banner is currently at the Peace Museum



Designed and made by Thalia Campbell with help from Ian Campbell and Jan Higgs (Dimensions: 1.45x1.25m)

F1 11 Off! To USA, 1982

Original banner made of velvet, by Ian & Thalia Campbell and Jan Higgs for the blockade of the U.S.A.F. Nuclear Strike Bomber Base at Upper Heyford on 31st December 1982.

A peace camp was set up at Upper Heyford, near Oxford, a US base. F11 planes flew from there to bomb Libya, killing one of then President Gaddafi's children. The banner was made to join the protest at Upper Heyford.

This banner is currently at the Peace Museum



Designed by Thalia Campbell and made made by Thalia Campbell, Jan Higgs and Ian Campbell with help of their sons

Medical Campaign Against Nuclear Weapons, 1983

Thalia: “We made two banners for the MCANW and we saw them in London carrying these banners, silver-haired consultants amongst all the peace activists. It was very inspiring, marching alongside consultants carrying their banners. It shows the intensity of campaigns that time; you have middle-aged consultants that would not normally march.

They wanted a picture of a damaged baby in Japan after the Hiroshima bombing, but we were a bit naughty and we made this beautiful one in satin, but they did love their banner.”



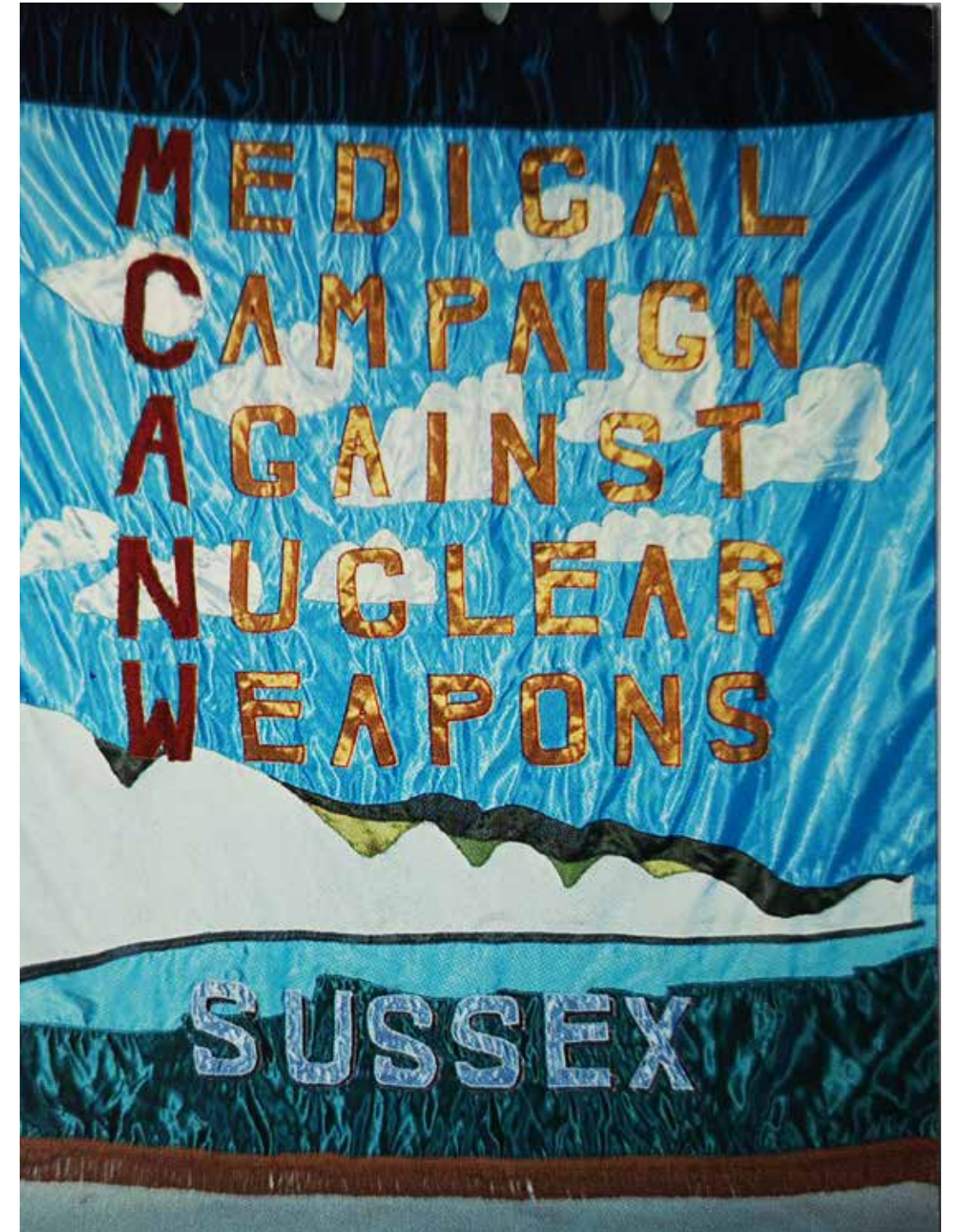
Designed by Thalia Campbell, made with help from Lesley Owen and Jan Higgs

MCANW, 1983

The second of the Medical Campaign Against Nuclear Weapons banners, made in August 1983 for the Sussex Branch of MCANW to carry on the CND Rally in Hyde Park in October 1983.

It shows the Seven Sisters South coast in Essex and it was often carried in campaigns

Ian and Thalia made a national banner for the campaign also.



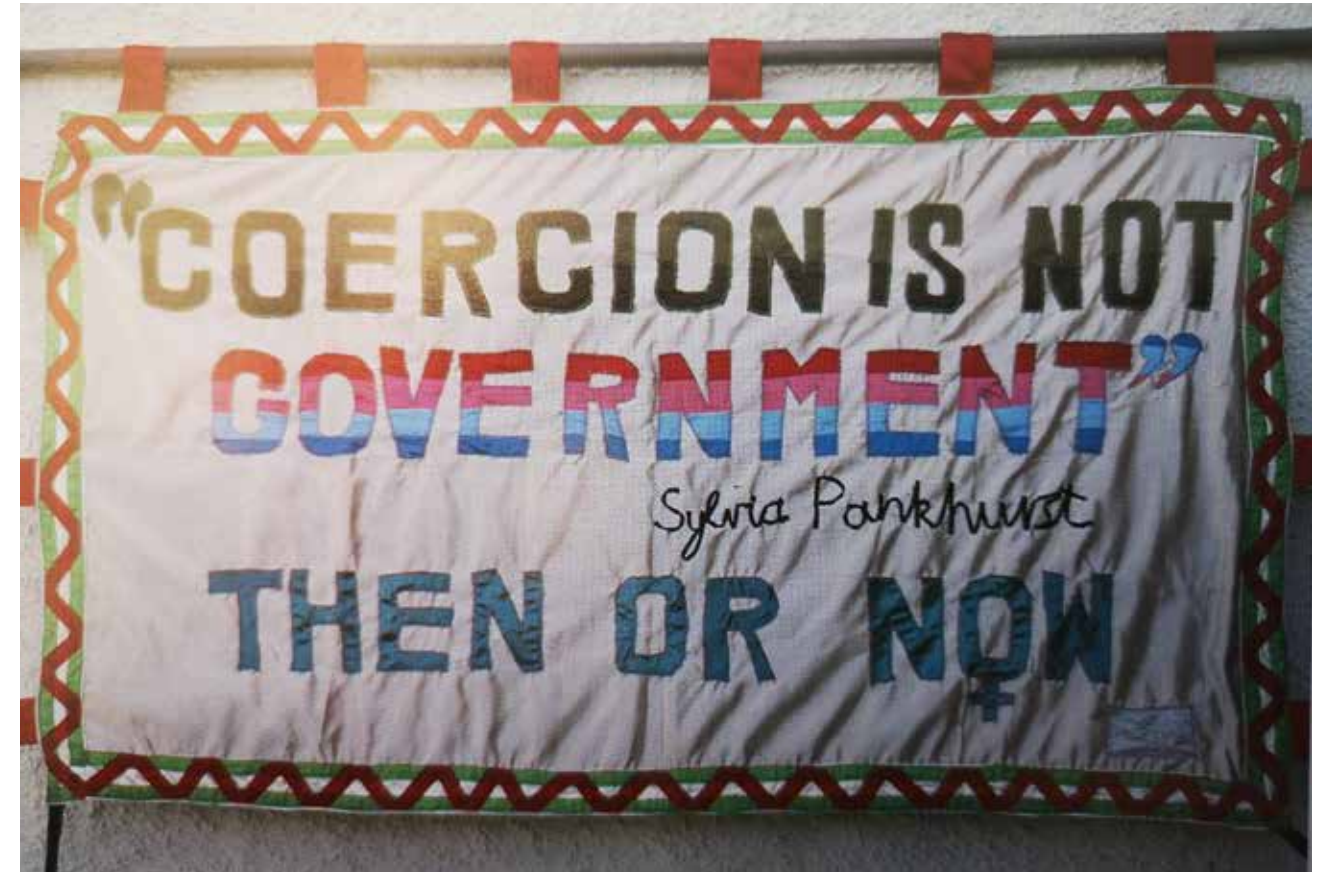
Designed by Thalia Campbell, made with help from Lesley Owen and Jan Higgs

Coercion is Not Government - Then or Now, 1984

This banner, made from satin by Thalia during the Miners' Strike, was inspired by the Suffragettes; re-using their slogan during the era of Thatcher Government.

The border is red, green and white, the colours of the law-abiding branch of suffragist campaigners.

“Coercion” relates to fascism and “Government” relates to patriotism, as indicated by the fabrics and colours used.



Made by Thalia Campbell

Law and Order, 1984

Satin banner made at the same time as the previous banner.

Ian: “We sat and we kept doing “law and order, law and order, law and order”

- and we had a very small part about Justice

MORE INFO?



Made by Thalia Campbell

Reagan Did This, Thatcher Helped, 1984

This banner was made in Sheffield by Ian. It was around the time of the Ethiopian famine.

Ian: "This came from the same roll of satin used to make corsets."

The council hired us for a month to go around and run workshops on making banners, and that one was in one very poor area, in the library there. A little boy lay down on the floor and I drew around him.

The front was provocative because Reagan said, "Food aid is our most powerful weapon," and so this banner was a reflection of his words. I needed to tell people the quote to explain why this banner held such a strong message."

"When the missionaries came to Africa they had the Bible and we had the land. They said 'Let us pray.' We closed our eyes. When we opened them we had the Bible and they had the land."

Desmond Tutu



Designed and made by Ian Campbell

Nuclear Free Wales, 1984

The wording is Nuclear Free Wales in Welsh, English and Italian, on light-weight balloon fabric.

Thalia: “During the Miners’ Strike, a delegation was invited to Florence. I took two children and banners along with me and thought I’d be talking about Greenham. However, my stall in the market in Florence, which was exhibiting the banners and postcards, had to be left in the hands of a group of Italian munitions workers as we were taken on a tour of the area. To further complicate matters, when giving a radio interview I was asked questions on the strike, which I wasn’t prepared for because I was supposed to be talking about Greenham.”

This banner is currently in Thalia and Ian’s private collection



Designed and made by Thalia Campbell

Euro campaign banner for the 1984 election

This satin banner was made for Ian, when he was the Labour candidate in the 1984 European Elections, North Wales constituency.

“Stand together fight for your rights”

Ian: “We had a camper with the EU sign on the side. Hamish (our son) was on a double-decker bus on the loud speakers around North Wales, for about a week. The banner shows views of various parts of Wales, a pastiche of landscapes in North Wales.”



Made by Thalia Campbell, Ian Campbell and Lesley Owen

CEFN MAWR, 1984

Cotton base, with a mixture of various materials.
Made while Ian was standing for Parliament.

Shows a pastiche of industrial landscapes from Cefn-Mawr in North Wales,
and a bridge over the canal.



Designed and made by Thalia and Ian Campbell

Join us, YEAR??

Made for the Welsh Labour party. "Join us" in English and Welsh. All satin.

Shows women in different clothing from different times at the ballot box. Starts in the era of Thalia's grandmother and goes up to the era of hippies



Designed and made by Thalia and Ian Campbell

Transport and General Workers Union Parliamentary Branch, 1984

Front and back of the T&GWU Parliamentary banner, made to organise and to fight for the rights of employees of Members of Parliament.

The front shows a central picture of the Palace of Westminster in summer with the awnings on the terrace.

Big Ben is at five minutes to midnight and the red flag flies over the House of Lords

On the back: “Join Us”. This was often used on the back of the banners as an invitation to join the relevant organisation. It was inspired by the Suffragette banners who had Join U.S. on the back (meaning “Join United Suffrage”).



Previous Page: Front view of the banner made by Thalia and Ian Campbell and Linda Norris
This page: Back view of the banner made by Thalia and Ian Campbell and Linda Norris

E.N.D Banner, 1984

This banner, in satin was made at the start of the European Nuclear Disarmament campaign.

The END was quite controversial when it was set up. Many in the peace movement, although they agreed that all nuclear weapons were bad, felt that the west led the arms race.

It shows the doves of peace with a olive branch in their beaks, and the peace symbol as a sun, with rays of light coming out of it.



Designed and made by by Thalia Campbell with help from Ian

Hilda Murrel, YEAR?

Made by Thalia in silk applique

Hilda Murrell (1906-1984) was a rose breeder who cared passionately about the environment.

The rose depicted is the “Hilda Murrell” rose.

Murrell had prepared a paper to give at the government enquiry into the further development of the Sizewell Nuclear Power Station in Suffolk, South-East England.

She was murdered when her house was ransacked in search of material related to her campaigning work. Her murder was complicated by the belief that papers relating to the sinking of the Argentinian ship Belgrano by the British navy in the 1982 Falklands War, belonging to her nephew, were stored in her home.

The banner is currently in the Shrewsbury Museum.



Designed and made by Thalia Campbell

Thatchers Thugs, Orgreave 1984

Made and designed by Ian.

During the miners' dispute in the 1980's, one of the police tactics was to illegally block roads to stop and arrest the miners picketing and demonstrating.

At appeal many years later all those actions were deemed illegal and damages were paid to those wrongfully arrested.

This banner represents that, with shock police in the front and another coming from behind to attack. On the background the black shade is the police force.



Designed and made by Ian Campbell

Wales Assembly of Women, 1984

In 1975 a group of women from Wales travelled to Brussels to present the first petition, which was on Women's Rights, to the European Parliament. It called for changes in the European Commission's Draft Directive on equal treatment for men and women workers.

In 1980 in Copenhagen, at the UN Conference on Women, the possibility of establishing an all-Wales official organisation to be responsible for input to the United Nations was discussed.

In 1984 with the help of the Women's National Commission (WNC) this was achieved.

In 1984 the new South Glamorgan County Council established a Women's Committee - the only one in Wales.

This banner was made for one of the Wales Assembly of Women's annual conferences



PEEP, 1984

This banner belonged to a group in the European Parliament, it was made in silk, in three languages. It was commissioned by Llew Smith, MEP for South East Wales, for use in Europe and in his constituency.

It shows the poppies, which are meant to be like a reef and also like a field, the doves of peace and the CND sign. The leaves are the United Nations.

It was used in the European Parliament: current location unknown



Designed and made by Thalia and Ian Campbell

Valium, mid 80's

Thalia: "This banner was made in the 1980s when a medical professional told me how the drug companies used the Labour poster from after the second World War to promote tranquillisers to medical professionals. The 1940's poster consisted of a group of homes with search-lights making the victory V, saying "Win with Labour". The drug companies used a warped version of the poster to promote tranquillisers saying, in effect, "dole them out and you won't need social workers, nurseries etc."

On the medicine bottle on my banner it says "keep out of the reach of children!" The effect on mothers had dangerous consequences for their children, One pill falling from the bottle is labelled "Chemical Warfare", another pill says "Mother's little helper", from the Rolling Stones song that was banned on the BBC.

The colours and words used on the banner have a specific meaning: The text in grey makes you ill, "valium avoids", followed by "rEVOLUTION" with a hollow R so that one can take their pick: revolution and evolution. For some people these mean different things, to us they all blend together; "for ever and ever" in the black of Facism and "amen" in bringing the army! All the pills have messages on them."



Designed and made by Thalia Campbell

Jobs, Not Bombs, early 80's

This was a simple, lightweight balloon fabric banner made in the early 80s, which folded to fit in a pocket. It was often used.

Ian: "The words were often rebutted by people saying that "bombs are jobs", which was quite frustrating to hear and resulted in long discussions

A slogan everybody was using and we just made it part of the march!"



Designed and made by Thalia Campbell

Mae Gennym Freuddwyd : We Have A Dream, mid 80's

The top banner was made in Bath by Maylin Heard in the mid 80's.

It headed one of the many branches of the Star March which went to Greenham in the mid-1980s: The Star March consisted of seventeen marches from all over the country which met at Greenham as the central point; hence the name.

Thalia: “The top image shows a original version of this banner, which was destroyed by a group of right-wing agricultural students, studying in the UK, hailing from, we believe, Zimbabwe, which was then still known as Rhodesia. These men were also violent towards the women who were carrying the banner.”

The bottom banner was made by Thalia to replace the one above, in the late '80s. It was made in satin and made as well in the Welsh language.



Next page top: Maylin Heard. Mid-1980s. Made from offcuts of hot-air balloon fabric, from Cameron Balloons, Bristol.
Next page bottom: Banner made by Thalia Campbell

No Star Wars, mid 80's

Thalia: "This banner was made in the mid-1980s. Women were talking about the massive arms spending and poverty. There is a fist of stars, threatening the poor. There is a beautiful starry sky, being desecrated by Star Wars, and the women are seeing stars, which are in the colour of bruises.

I chose fabrics used on the woman where the colours appeared washed out and thread bare, as though the old clothes have been washed over and over again. The pale skin and the bones sticking out indicate hunger and poor health and fragility. There is a protective hand on the baby's head.

To get the right expression on her face, I spent time looking in the mirror, thinking of horrifying things.

The photo was taken in our back garden in Borth, with the cold wind coming off the sea and threatening clouds, which makes her thin dress poignant.

This is one of three banners I gave to Helen John, for her campaign at Menwith Hill US Military Base. It is now in Leeds at the Feminist Archive.

I was invited to Bath Musical Festival, with the banners, and they invited me to put the banners in the kids percussion tent. Two Americans came in and were horrified at the hatred shown in the anti-American banners and I had to calm them down. I said that I don't hate Americans, I hate some of their government policies."

Currently at the Peace Museum



Designed and made by by Thalia Campbell with help from Ian Campbell

We Say No to Nuclear Weapons, mid 80's

Banner in cotton and satin.

Thalia: "This is where we lived. That little house is where all the banners were made and the green lawn in the front is the one we can see on the picture of pages 14-15

On the background is Aberdyfi, where Ian was working as a Lifeboat coxswain, and the mountains of North Wales. Wales CND used it several times."

Currently with Lucy Campbell



Designed and made by Thalia Campbell with help from Lucy

Greenham Common, 1985

Small pink cotton banner embroidered with the names of some of the women, men and children who marched from Cardiff to Greenham Common, 27 August–5 September 1981. Made in 1985 by Thalia and her daughter Lucy as a contribution to Justine Merritt's 'The Peace Ribbon' project.

Thalia: “Lucy made the centre bit, very reluctantly because this is light cotton, and that’s velvet. Velvet is hell to sew. We sewed all the names of the women on the march and some of the people who supported us. And I think this might be the only real record... I thought we needed to make it permanent... I don’t think I got everyone to sign it because the march was long over and I couldn’t get everybody together. So it isn’t their signatures. I wrote their names on there and then we embroidered them in stem stitch”.

Source: Oral history interview with Thalia Campbell conducted by Elen Phillips (19 December 2017), from the Museum of Wales



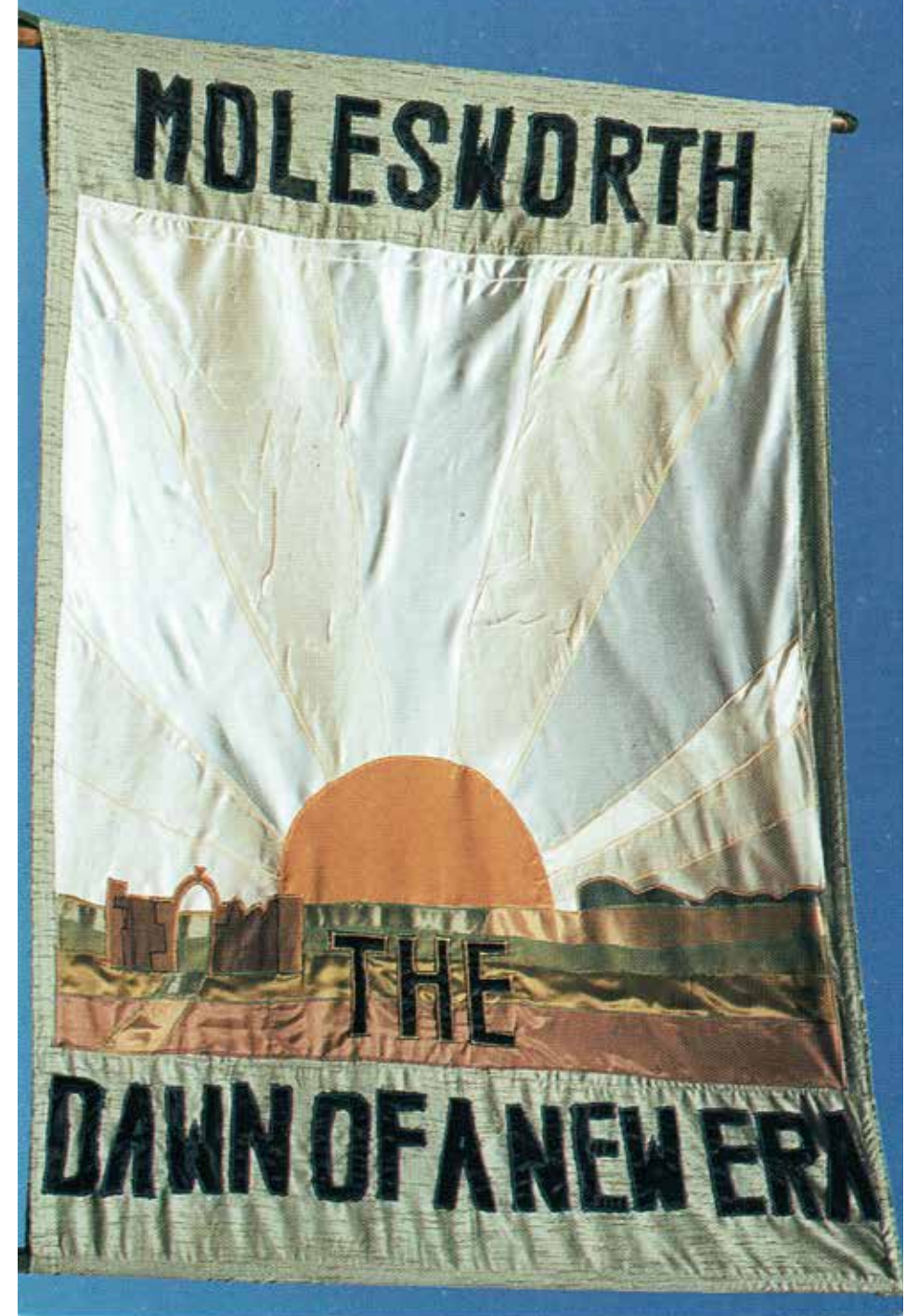
Designed and made by Thalia and Lucy Campbell (Image from the Museum of Wales)

The Dawn of a New Era, 1985

Satin banner made by Ian for the Molesworth Camp which was planned as another site for US cruise missiles.

Ian: “The Quakers built a chapel next to the base which was demolished. Michael Heseltine demolished the camp. He used more soldiers to demolish the peace camp than were used in various actions on the Falklands.

Molesworth was settled by a group of families rather than solely women and they had a goat. They were all evicted, goat and all!”



Designed and made by Ian Campbell

UN, 1986

This banner was commissioned by the British Peace Council to display at the UN headquarters in New York City. It explores the rainbow as a symbol for peace as well as LGBTQ+ rights.

It hung near the Picasso painting Guernica.

Thalia: “Some years later we heard that a curtain has been placed so Guernica could be covered when votes for war were debated at the UN. We don’t know if this banner was covered or taken down.”

Present location unknown.



Designed and made by Thalia and Ian Campbell

State Terrorism. NO NO NO, 1986

Thalia: “There are three versions of this banner. The first (on the next page) was made at a workshop in Leamington Spa, where a group of women turned up wanting to make different banners with my help, but Libya was bombed the day before - in 1986 - and on my way on the train I did a sketch on the back of an envelope about the bombing. We had a discussion and they decided that they wanted to make a banner about the bombing.

The banner was used by the women the next day, a Sunday, at a Demonstration at Upper Heyford. The police didn't know quite how to respond because the women didn't fit their assumed stereotype of protesters, being middle class women with young children in buggies. The police even complimented them on the beauty of the banner.

Somehow, the banner was lost and so I made a new one because the message was still so important. The third banner was made in Germany, in Oberhausen, for Ellen Diederich from Feminist Archive. This one was made in the German language.”



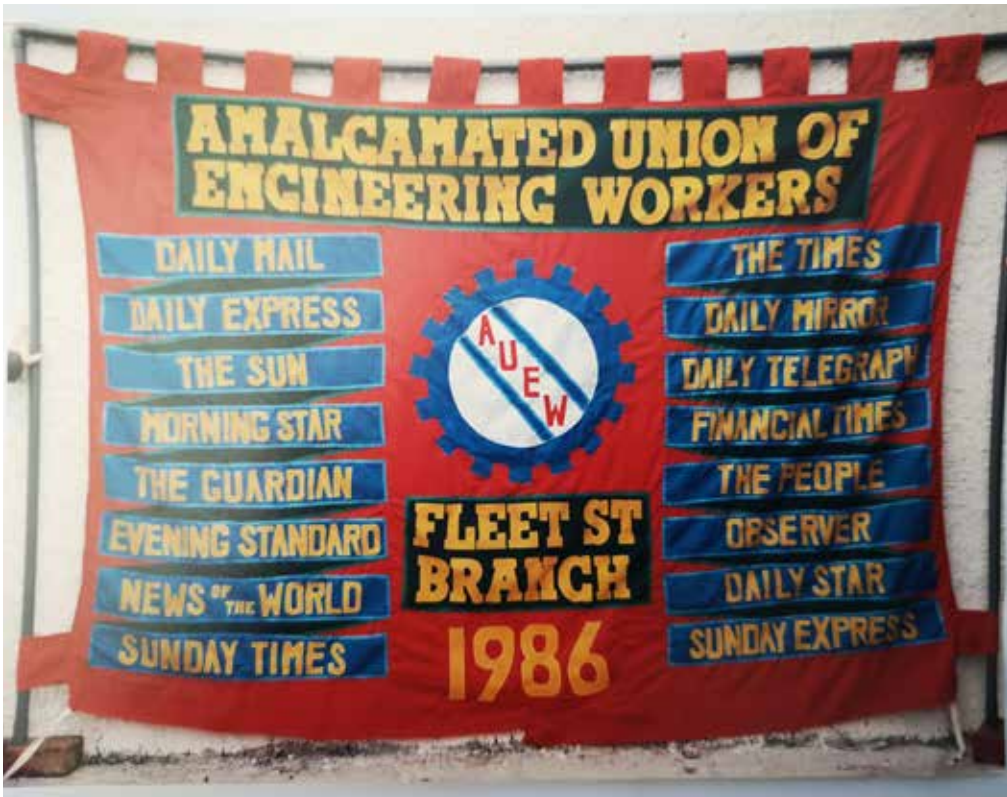
Designed and made by by Thalia Campbell

Amalgamated Union of Engineering Workers, 1986

Made from flag bunting.

Thalia “This banner was made in a few days, for a march when the print workers were going on strike because of the Wapping dispute (between management and workers).

We finished it, working all hours of the day and night, gave it to Hamish, put him on the train, and he unfurled it at the head of the march, just in time!”



Previous page: Front and back of the banner, designed and made by Thalia and Ian Campbell
This page: Front and back of the banner, designed and made by Thalia and Ian Campbell

Dr Richard Willey, 1987

Made from flag bunting.

Ian: “This banner was created for the election of 1987, one of many we made for individual constituency campaigns.

It shows the mountains in mid South Wales, by the sea – and lots of sheep!”



Designed and made by Thalia Campbell and Ian Campbell

Christian CND, 1987

Front and back of a banner made for the Christian Campaign for Nuclear Disarmament to be used on their campaigns. Shows different churches all around the country - London churches, Scottish churches - on the back-ground and is all made of satin.



Previous page: Front view of the banner designed and made by Thalia Campbell and Ian Campbell
This page: Front view of the banner designed and made by Thalia Campbell and Ian Campbell

Presbyterian Church of Wales, 80's

Thalia: "This was made for the Presbyterian Church of Wales. Ian cut out the dove and the rest was made by me."

I made a few church banners, and this was made in Welsh and English for the Presbyterian Church. There's a spelling mistake in the Welsh, but they loved their spelling mistake!"



Previous page: Front of the banner designed and made by Thalia Campbell
This page: Back of the banner

Bradford, 1988

Made from cotton and taffeta by Ian, in 1988. It shows Margaret Thatcher, then UK Prime Minister, with a barbed wire necklace. She carries a handbag, her trademark, with Eric Pickles (MP for Bradford at the time) looking out, sitting in a pile of gold. It was banned from the exhibition 100 Years of Women's Banners in Bradford.

The black background was the only thing made by Thalia, rescued from another banner. The flag was going to be a Union Jack on one side and the American flag on the other, but Ian and Thalia “decided they could breed - so they bred and became a sort of Union Jack and American flag all in one.”



Designed and made by Ian Campbell with some help from Thalia Campbell (1.20 x 0.70m)

We Love our Political Fund, 1988

Banner made for the Labour Party Conference, soon after Margaret Thatcher came to power in 1979. She decided that trade union members should all hold ballots to see if they wanted to keep their political funds.

The result was not what she anticipated: Instead of a vote against they voted overwhelming to keep their political funds and unions which did not have political funds decided to put political funds in place.

This banner, with the gold slogan and heart, was put up at Labour Party Conference and union members used it as a backdrop in many photos.

The pink slogan “First equal pay resolution” was added later in 1988 to mark the Centenary of the first Equal Pay Resolution being put to the 1888 Trade Union Conference.

Equal Pay for Women was legislated for in the 1970’s but has yet to become a complete reality.

The banner was lost in Germany.



Nelson Mandela, 1988

Banner made by Thalia and Ian and carried at the front of a march in London by world dignitaries, including Archbishop Desmond Tutu. The banner was commissioned by the Anti-Apartheid Movement (AAM) and made as a tribute to Nelson Mandela for his 70th birthday.

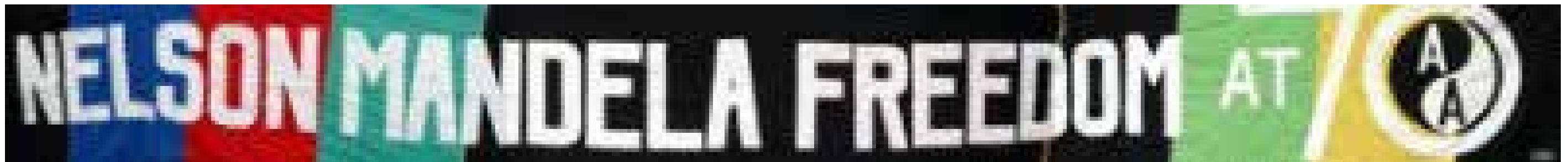
The AMM were a British group that were integral in achieving the abolition of apartheid due to their activism.

Thalia: "We made it at Glangors in Borth, near Aberystwyth, partly out in the garden as it was so huge... When it was used at the head of the march through London every red tab along to the top was carried by a world figure. It was also used outside Aberystwyth Town Hall where we had speakers and sang the African National Congress national anthem in one of their languages. The banner then went on tour around UK as part of the exhibition 100 Years of Women's Banners. It was then lost for 20 years, until we found it in our son Tom's garage when he moved house."

The banner is currently in the Peace Museum.



Town hall in Aberystwyth, 1988



Designed and made by Thalia and Ian Campbell

To Celebrate The Unity of All Life, 1989

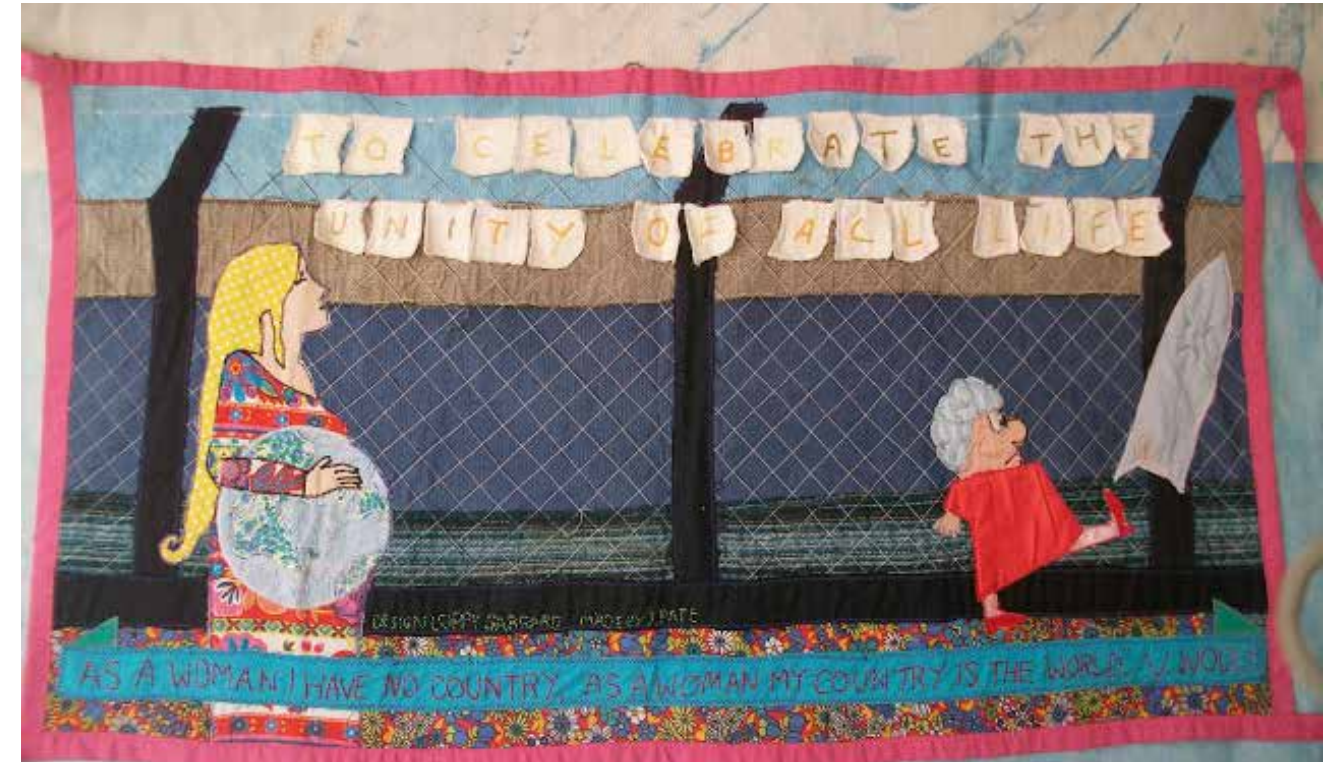
This piece was made by Thalia as part of the American Ribbon Project, which culminated in 1985. It was set up by Justine Merritt. Her aim was that people would make individual artworks of depicting what they couldn't bear to imagine lost forever in a nuclear war. The project commemorated the 40th anniversary of the bombing of Japan. She aimed for 40 small pieces from each US state to surround the Pentagon. In the end she received 25,000 or more and it brought Washington to a standstill. The display went around Arlington Cemetery and the Washington Memorial and the reflecting pool.

Thalia: "My involvement with this project started when I went over to the USA and borrowed 150 pieces, which I brought back to the UK and displayed around the country, including in the House of Commons. We achieved the exhibiting of these pieces in the HoC by carefully masking the real intent, while still complying with all correct procedures. Mrs Thatcher only found out once the exhibition was in place and opened. She demanded that "this women's rubbish be removed immediately," but because it had passed the proper procedures she had no power to have it removed, and so it stayed.

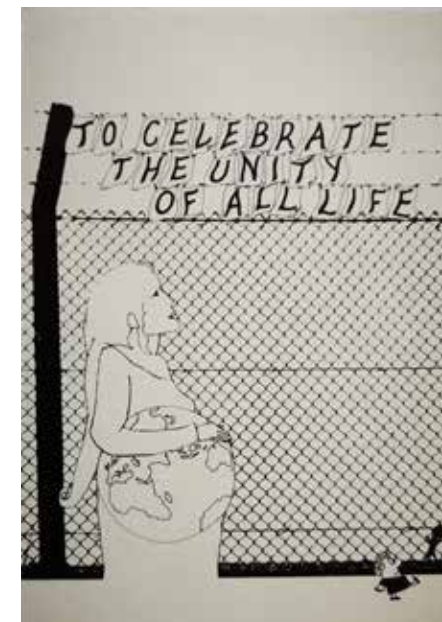
Loppy Garrard did a black and white poster for a Greenham event, which inspired me to, with her permission, make a postcard of the original. Later I made a coloured version as part of the American Ribbon of Life project.

It shows a young, hopeful woman, with the world being protected in her womb and an older, more wordly-wise woman taking action against the threat to the world of Cruise missiles. The fence represents Greenham. The top represents nappies. At the time, the colours of the letters in the nappies would only have made sense to women, as the various yellows represent the state of the babies' digestion."

The quote amongst the flowers is by Virginia Woolf.



Designed and made by by Thalia Campbell



Poster designed by Loppy Garrard which inspired Thalia's banner

A green safe and pleasant land with labour, 1989

Made from satin, silk and cotton.

Ian: “This banner was made with the idea of what Labour was about. After I made it and Blair came into his ascendancy, we were going to unpick the word Labour and replace it with the word Green. However, I reconsidered at the last moment, scissors in hand, because of the rose emblem in the baby’s hand and the rose-patterned skirt. It depicts our daughter Lucy and our grand-daughter Jenny, and the background shows the estuary from our house in Borth. Many of the border words have double meanings, for example “Air” refers to clean air, safe air transport, and public ownership. Sea is the same, safety on the sea and pollution-free sea, etc.”

The slogan is a version of a William Blake quote, the landscape is mid Wales.



Designed and made by Thalia Campbell and Ian Campbell (dimensions: 2.50x2.00m)

No Star Wars II, late 80's

The second Star Wars banner, made for the German archive, the International Women's Peace Archive.

Fasia Jansen was a singer who was half Ghanaian and half German. She ended up in a concentration camp during World War II. Eventually, in the late 1980s, she died of the results of the experiments which were carried out on her.

Ian: "We made this banner when the USA was being very threatening towards China. It was conceived in Germany and made in Wales. Both "No Star Wars" banners represent terrified women: the first American women and the second Chinese women."



Designed and made by by Thalia and Ian Campbell

New Realism The Death of Hope, late 80's

Made in the late '80s as New Labour, under Tony Blair, took over the Labour Party, out of satin and cotton.

Ian: "It started with the idea of the coffin with the Labour Party rose, with hope in the coffin. As with all my banners, the use of colour in the lettering is very symbolic. Grey for the 'new realism' and muted colours for 'death', and 'hope' brightly standing out with the fringe reflecting that. A recent experience in the 2017 election shows that some present Labour supporters find this banner a bit baffling! It needs to be set in its time and context."



Designed and made by Thalia Campbell with help from Lucy Campbell (Dimensions: 0.74x1.1m)

Woodspring Constituency, Labour Party late 80's

Another Labour Party branch banner, made from flag bunting and satin.

Ian: "On this one the Labour symbol is very different than on later banners. The Torch represents knowledge; the Spade work by hand, and the Feather/Quill work by brain."



Erdington Labour, 80's

This depicts an industrial area of Birmingham.

Thalia: “When it was exhibited in Malta, local people expressed surprise and delight because they had spent part of their lives working in Erdington, so it was very nostalgic for them. Whenever the banners went on show, the international connections always surprised us.

Ian had a lot to do with this one, because he comes from the Midlands, and he knows the area.”

ASK IAN FOR CONFIRMATION OF FACTORIES?



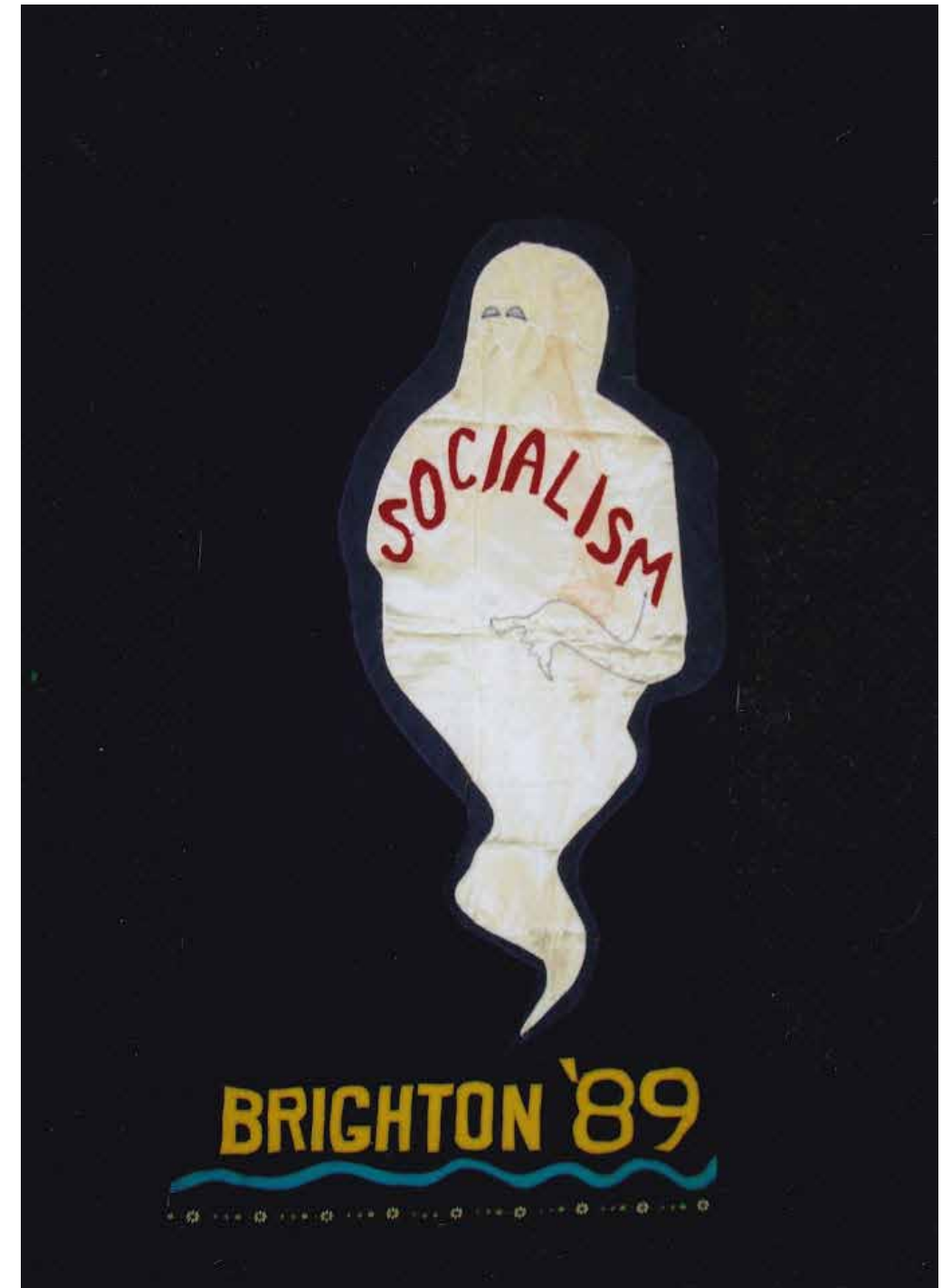
Designed and made by Thalia Campbell and Ian Campbell

Brighton 89, 1989

This banner was inspired by a cartoon from the 1950s, about the left/right splits in the Labour Party. It is made of black cotton and corset satin, and was used at Labour Party conferences.

Ian: “This was the year the Labour party abandoned unilateralism. .A copy was made in Germany for the Oberhausen feminist archive **CALLED?**

The German women loved it and they made a German version of it but with a much longer slogan!”



Designed and made by by Thalia Campbell and Ian Campbell

Atom Bombs Are Not Green, 1989

Thalia: “This banner started as a simple banner for Labour conference in 1989 to protest the abandonment of our unilateral nuclear policy. The women’s committee invited me to bring banners to use during the debate. About 16 of us wrapped a banner each under our clothes, following in the footsteps of the suffragettes. During the debate, we unfurled the banners and stood up, and held them aloft.

Some very large men came down from behind the platform and wrestled with us to take our banners away. It was amusing to watch these large men struggling to get to the middle of the rows, past the delegates, to take the banners away. They kept falling into women’s laps.

There were two Yorkshire women who had the banner pictured here and a black CND banner with a rose. They hung them on each side from balconies. They made it clear that the only way to remove the banners would be by using violence which could result in death if the women fell into the crowd below. The banners remained for the whole debate and each of them was on full screen display on the BBC and ITV news in the evening.

The information about depleted uranium was added later during the disruption of the Arab world.”



Made by Thalia Campbell

Campaign for a Nuclear-Free Scotland, late 80's

A banner made in support of the Nuclear Free Scotland campaign. It was only shown in Scotland, at the 100 Years of Women's Banners exhibition venues.

It is currently in the Peace Museum.



Cowbridge Peace Group, 80's

Thalia: "This banner was made for .????? He designed the banner himself, which was very unusual and quite challenging as we usually designed the banner ourselves, working with people's ideas."

He was a peace campaigner, who has now died, from Cowbridge, and he sent us a very mathematical drawing, he was a very good draftsman. What he didn't realise was that sewing is very different to drawing, and he made very complicated patterns around the edge"

WHO IS IT MADE FOR?



Designed by .????? made by Thalia and Ian Campbell

Workers of the world, late 80's

Made in the mid to late '80s, out of thin balloon fabric.

“This is a lightweight banner with a simple subject, bringing an old slogan back into use. It was used at Greenham and at Trade Union rallies, the Tolpuddle Martyrs rally, and at various other peace rallies. It looks like a glorious stained glass window when held high on a sunny day, with the sun shining through the transparent balloon fabric.”



Designed and made by Thalia Campbell

Petra Kelly, 1992

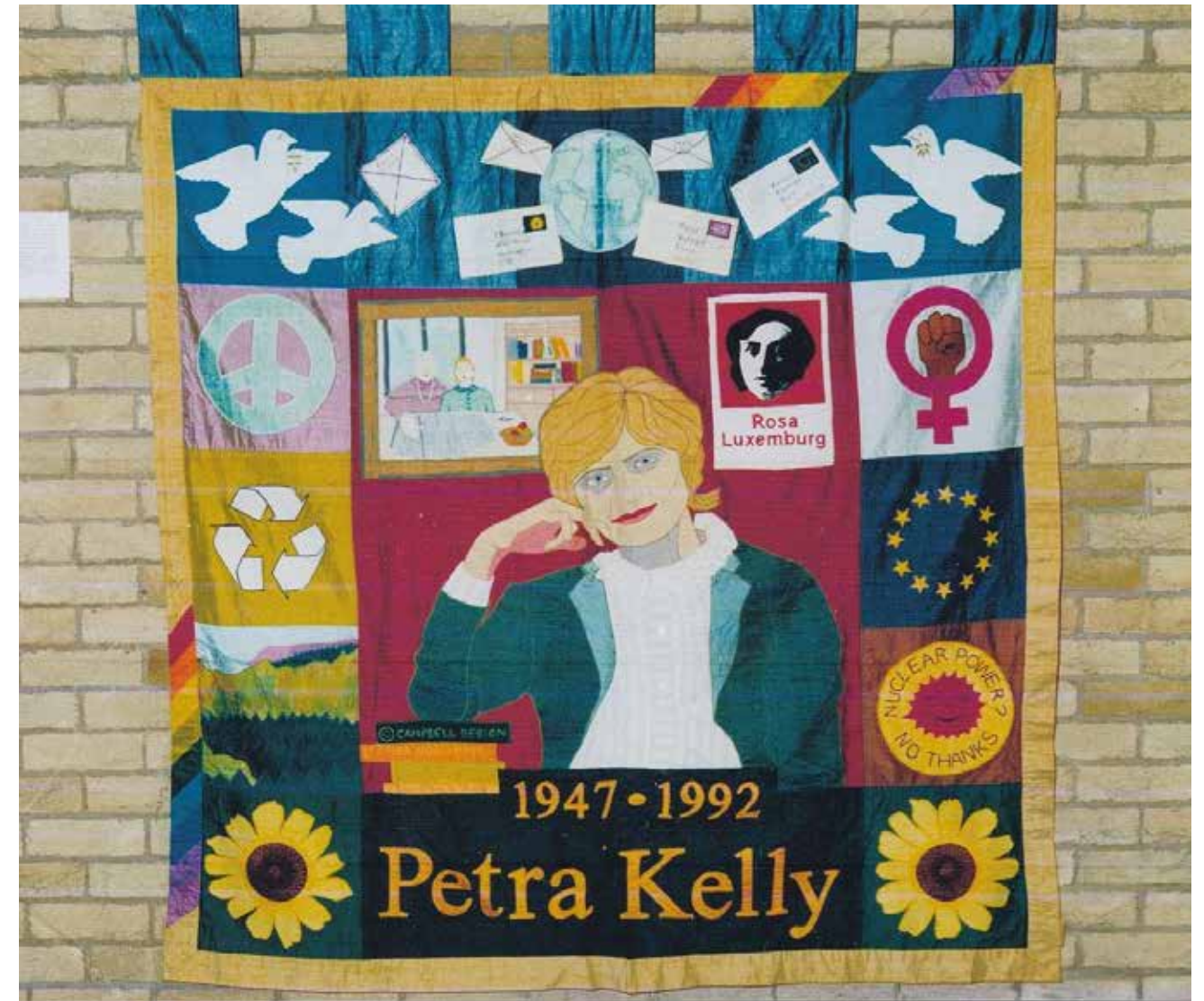
The legendary eco-feminist, activist and politician, Petra Kelly, founder of the German Green Party, had died earlier that year in tragic and mysterious circumstances.

Thalia: “We met Petra Kelly on a few occasions when she was campaigning in the UK. The silk banner was made to honour her life.

After a few years of using it in the UK I presented it to Ellen Diederich at the Art Exhibition /Conference in Schlaining Castle - the new Peace University on the Austrian Hungarian Border. My banners were part of the Women’s Section of the exhibition on the top floor of the castle.

The small inset picture is Petra with her grandmother reading the international newspapers instead of bedtime stories. Her grandmother gave her chocolate apples and nuts to keep her amused. The border of the banner reflects her life and beliefs.

Ian helped, and I had a German young woman on the European Young Workers scheme stay and work with me for six weeks. She brought material in German and I had material in English so we studied Petra’s life, and her hero, Rosa Luxemburg, as we sewed the banner.”



Designed and made by Thalia Campbell

Women’s International League for Peace and Freedom Peace Train, 1995

This banner was made in 1995, on the WILPF Peace Train, from Helsinki to the fourth UN Women’s Conference in Beijing. The city stopovers are listed on the border of the banner and each of the different patches were made by delegates from different countries.

Thalia: “I took bags of silk with me, and threads, which people helped themselves to and made their pieces in their carriages, so I didn’t see the pieces until the end of the train journey, when we pulled into the station in Beijing. I brought them all home to Wales to make the banner.”

The train journey lasted three weeks through nine countries with nine stopovers. The first stop was St. Petersburg, Russia, then stops were made in Kiev, Ukraine, Romania and Istanbul, Turkey before moving on to Beijing.

It carried 240 women delegates from 40 countries. The youngest delegate was 18 and the oldest, an American doctor, was 89. She gave a Roosevelt speech off the back of the train. She had been to Hiroshima soon after the bomb.



Thalia, on her sewing machine, making the part of the banner with the slogan “the UN is a girl’s best friend?”.



Designed and made by Thalia Campbell and other participants on the train

Union Jill, 1995

This Union Jill banner was also made to use in 1995 on the Women's International League for Peace and Freedom (WILPF) Peace Train, from Helsinki to the fourth UN Women's Conference in Beijing, which Thalia attended as a British delegate.

It was made by the three British people present on the journey, along with a few others who held UK passports. They did not want to be mistaken for football hooligans when they hung the banner from the train window. The banner was later cut up on the train and each one of the flags was given to each of the UK passport holders.



A coat made to wear on the Peace Train so that people could find Thalia during the three weeks they were making the banner on the train.

"I also took some banners with me which we used in the nine city stop-overs. I gave a seminar at the Conference on Our Message and the Media using Greenham as an example."



Designed and made by Thalia Campbell and other participants on the train

Child Sexual Abuse, 1996

Thalia: “This banner was inspired by my time teaching, where I thought I saw that children were abused, but in those days no one would listen. It is made in silk and the letters are the same fabric as the background, but the grain is a different direction. The intention was to echo the reality of abuse, where people see it and think “did I see it? Maybe not” - but choose not to see it or believe it.

It was made in 1996 after I returned from the fourth (and last) Women’s United Nations Conference. It was used on marches through the 1990s in London.

It was made to celebrate that parental responsibility replaced parental rights. At the UN we had some wonderful topics of conversation, including that women’s human rights were more fundamental than harmful cultural practices and that rape should be a war crime.

On our return to Britain we were*** ignored, vilified and rubbished in the UK media. I travelled to the USA to see family and found that the US media was just as bad.” *** **ADD TO**



Designed and made by Thalia Campbell (Dimensions: 0.96x1.00m)

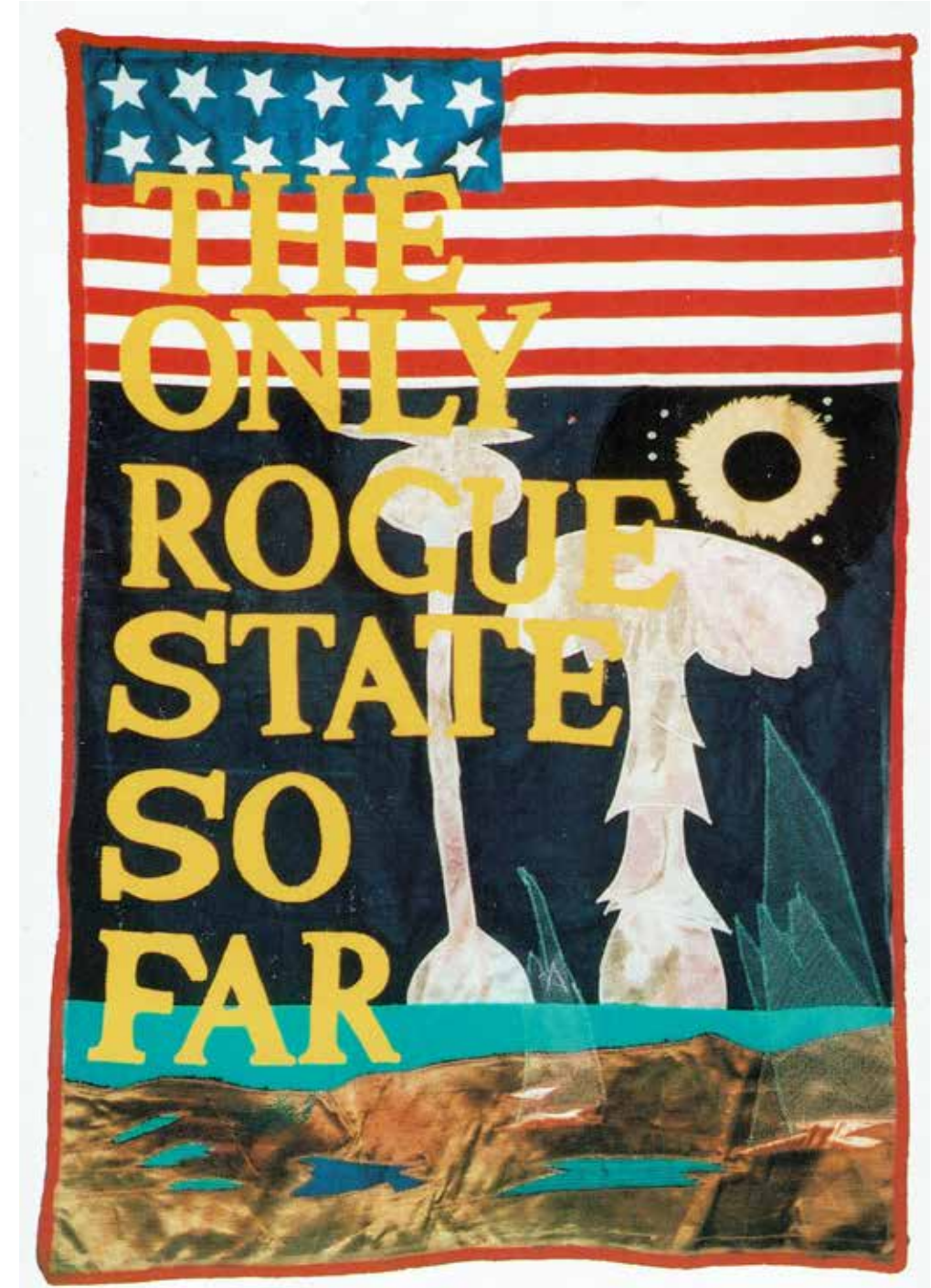
The Only Rogue State So Far, 1996

Thalia: "This was made for Ellen Diederich for the feminist archive in Oberhausen in Germany. Ellen and her friends made German versions of some of our English banners.

I attended three peace events at Stuttgart, Schlaining Castle and Leipzig and sent banners to be used at one at Erfurt. The women I met asked me to make the banner shown here. Later, I added the Union Flag to show the involvement of the British.

The delegates at the Schlaining conference asked me to make a banner saying "Who do they need us to hate next?"

The banner is in Oberhausen.



Designed and made by Thalia Campbell

Ruskin College, 1899-1999

Banner in cotton, made for the centenary of Ruskin College, celebrated with a gala in Oxford Town Hall, the site of its inaugural meeting in February 1899.

Students would often take the banners home as a souvenir when they graduated, so a series of versions of the same banners were made each year.

This banner was lost.



Designed and made by Thalia and Ian Campbell

“It is important that we acknowledge our art of social activism as an important historical record. Banners have been part of our activities for decades.”

Women’s International League for Peace and Freedom Bristol, 2004

This cotton banner was made in Pembroke, on the Campbell’s kitchen table, for WILPF Bristol, a student branch. Once the students left university the branch closed, so the banner disappeared.

WILPF was founded during World War One, when princesses, aristocrats and wealthy women united around the world to reason with men against the war, to try to stop that war.



Designed and made by Thalia Campbell

It's No ***** Computer Game!!, 2012

Thalia: "This was made in 2012, because I was so angry about drones, along with many others. The bottom depicts the green of England and the gold and brown of the desert. When the drone war started, I was suddenly back in school aged 10, first year of grammar school, with a black hard-backed book, with the title in gold letters in my history class, From Ur to Rome, on my oak desk, and that's what fuelled my anger - all that history being turned to dust. This added to the disgust at the indiscriminate killings and the lies that went along with that.

It also depicts the history of unmanned warfare, with the German V1s and V2s of World War II and the later US Cruise missiles of the 1980s.

It was also inspired by the young playing war games on their computers and hearing all the explosions and bangs echoing through the house.

The row of asterixes gives people the opportunity to use the swear word of their choice, as well as being visually representative of the explosions.

Ian cut the drone out. I wanted to get the hot sun of the desert so I got that yellow sun behind the drone, and then I made some of the xxx in yellow. Behind are second world war German bombs."



Designed and made by Thalia Campbell

WILPF, 2015

This was made (on the Pembrokeshire kitchen table) for the centenary of Women's International League for Peace and Freedom. The historical woman was based on a photograph of Asquith's wife, Margot, who was in support of women's suffrage despite her husband's opposition. A modern woman is represented alongside her.



Designed and made by Thalia Campbell and Ian Campbell

National Communications Union, YEAR??

Ian: “We made about six of these banners. One branch asked and then the others followed. There were a series of similar banners for different branches but with a similar look. We also made their national banner, in silk.”



Designed and made by Thalia Campbell and Ian Campbell

Agriculture and Allied Workers Trade Group, YEAR??

This banner was made by Thalia, Lucy and Ian Campbell for a branch of agricultural workers on the Welsh Borders. Made out of a simple brocade fabric, it has been used locally and nationally. It is in the style of the old trade union banners with the central picture and text scrolls at the top and bottom.

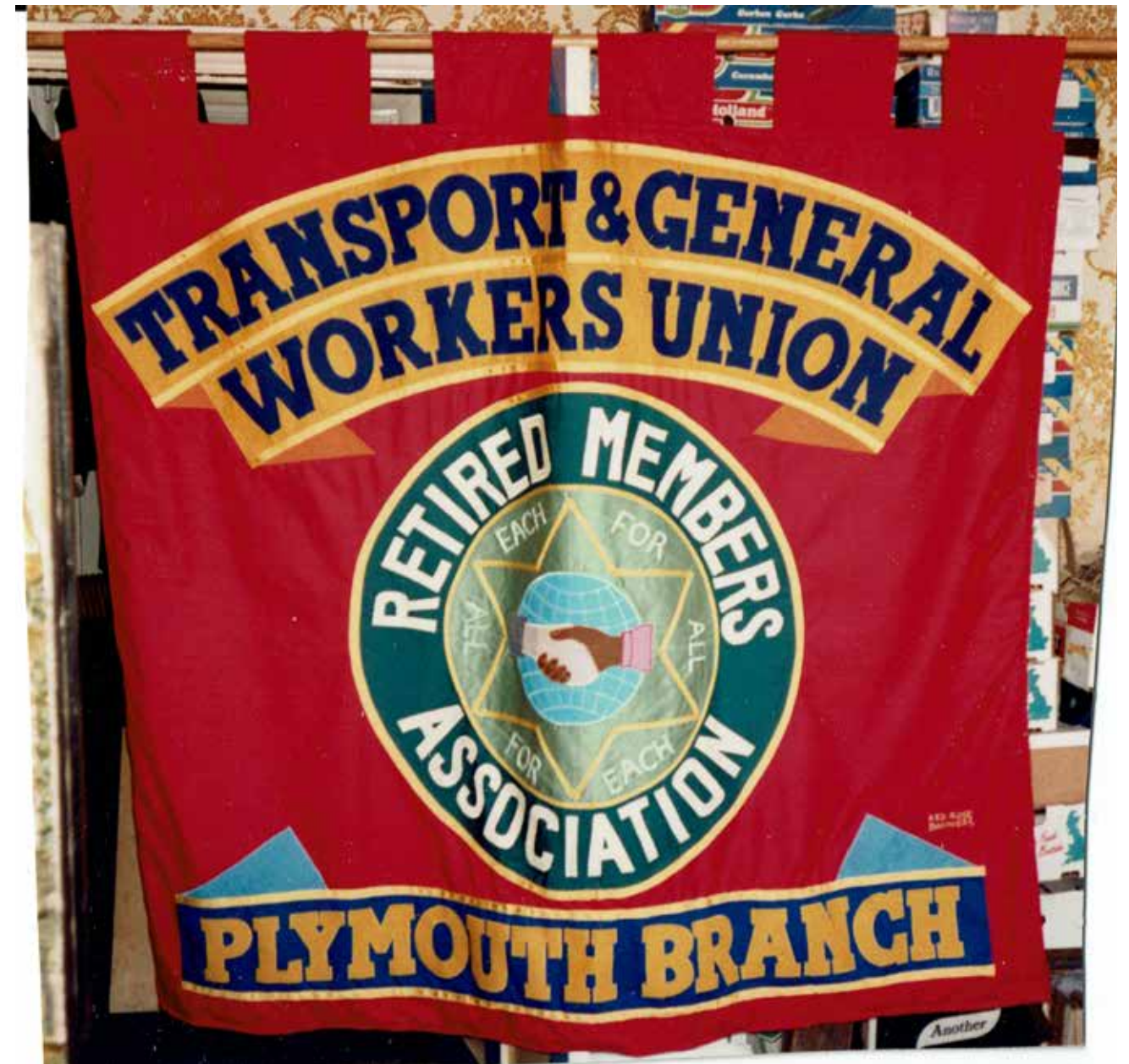
This banner was taken on many demonstrations and over time the fringe needed replacing



Designed and made by Thalia Campbell with help from Lucy Campbell

Transport & General Workers Union, YEAR??

This was made, in cotton, from a pencil sketch sent by the members, and Thalia chose the colours. “Sometimes a sketch would make me feel constrained, but we really enjoyed making this one. It’s a very simple little banner with a hand-shake. I come from Devon, so I was making a banner to where I spent my childhood.”



Designed and made by Thalia and Ian Campbell

The Campaign for Nuclear Disarmament, 80's

Commissioned by CND – satin letters on a cotton banner.

Possibly still with CND.



Designed and made by Thalia and Ian Campbell

Cardiff South and Penarth, mid 80's

Another Labour Party banner, this time for Cardiff South and Penarth.
Ian: "On this one the Labour Party symbol is much more stylized. It was done in a hurry, quite fast and therefore is so simplistic."



Designed and made by Thalia and Ian Campbell

Unity is Strenght, 80's

Mostly designed by Ian, this banner depicts industry, farming, a canal, the Humber bridge, a dustbin lorry, road workers, power station, brickworks...

Made in silk



Designed by Ian and made by Thalia and Ian Campbell

No H Bombs, early 80's

The banner “No H Bombs Not Even Nye’s Or The P.Reviews” was made when the Labour Party introduced their policy review in the late 1980s. This review saw the rejection of policies that were working towards a nuclear free country and marked a change for Labour Party policy.

The colours around the edge are suffragette colours.

The banner is at the Peace museum



Designed and made by ????

Aberystwyth trades council, YEAR??

This banner is made of flag bunting with appliqué.

The Trades Councils are made up of representatives of trade unions who meet regularly to discuss, share and act on issues that concern their members. This bilingual banner was made by Thalia and Ian. It was used locally and at national rallies and meetings, such as the annual rally to support the GCHQ trade unionists in Cheltenham, Gloucestershire. It was also carried on the marches at Tolpuddle in Dorset to remember the early agricultural trade unionists who were transported to Australia as punishment for their trade union activities.



Designed and made by ????

Womens aid Wales, YEAR???

This banner was made by Thalia.

Founded in 1978, Welsh Women's Aid campaigns and lobbies at a national and international level on issues relating to domestic violence and abuse.

This item comes from Thalia and Ian Campbell (Private Collection)



Designed and made by ????

They Had the Media, We've Got the Message, YEAR??

This banner was made for Greenham Common Women's Peace camp in the 1980s to counter the vilification by mainstream media.

Thalia: "Before the Internet got going we had to use banners, post cards, posters and word of mouth. It was used during the 1984 miners strike and the Poll Tax Riots too".

The banner is now in Malta, and has been used by their Labour party in a general election.

"This second banner was going to be a replica to use here in UK...but of course the message needed to be different. And the message now uses the internet."

This banner is currently with Hamish Campbell.



Designed and made by ????

SOS Struggle or Starve, early 1980s miners strikes

“S.O.S. Struggle or Starve”, a reproduction of a famous banner of the 1930s hunger marches, made by Thalia.



Designed and made by ????

Womens Liberation Now, 2010-5

Banner stencilled, appliqued and embroidered; made on an old cotton sheet.

Thalia: “In the early days of second wave feminism banners began to use the suffrage colours and women became more interested in their suffrage sisters....

This is a replica of a banner from the sixties/seventies a little enhanced...I went to two of those emotionally explosive Conferences as it might get women interested in the exhibition. During these women’s conferences International Women’s Day was reclaimed.

The small fist against the blue sky is a symbol of the reaching out to groups of women, for example women of colour and disabled women, as the movement grew.”



Previous page: Thalia swinging the Womens Liberation banner on her porch
This page: Designed and made by ????

INTERNATIONAL BANNERS



(MAP SHOWING WHERE T+I SENT BANNERS TO, MADE BANNERS, GAVE TALKS.. CANADA, AMERICA, CHINA, GERMANY, HOLLAND...)

Introduction

The postcards of banners, which were inspired by Greenham and distributed internationally, resulted in a wider interest in the banners and in sharing them. They were packed and parcelled up to send around the world, first in brown paper parcels and soon in Ian's enormous naval kitbag in which would fit over thirty. It was not costly to air freight them across the world.

People displayed them in churches, schools, colleges, town halls and parliament buildings, and used them on marches. Sometimes they did not return to the Campbell home - outside Borth in mid-Wales - for a year. Many people wanted to buy and keep them: many banners were given away as presents, and then replicas had to be made.

Title, 1985

Thalia: “Wales was the first country to declare all councils passed nuclear free resolution. We made three banners for Nuclear Free New Zealand, Nuclear Free Chicago and Nuclear Free Oregon”

This banner was made in early Summer 1985 inspired by the visit of David Lange to Britain.

There are 2 versions o.f this banner, both in New Zealand.



Designed and made by Thalia and Ian Campbell

From Nuclear Free Wales to New Zealand, 1986

Thalia: “This is one of three banners made for New Zealand. The first was inspired by David Lange’s visit to Britain. I tried to finish it in time to give it to him, but there was a bit of a disaster, so I had to make a second.

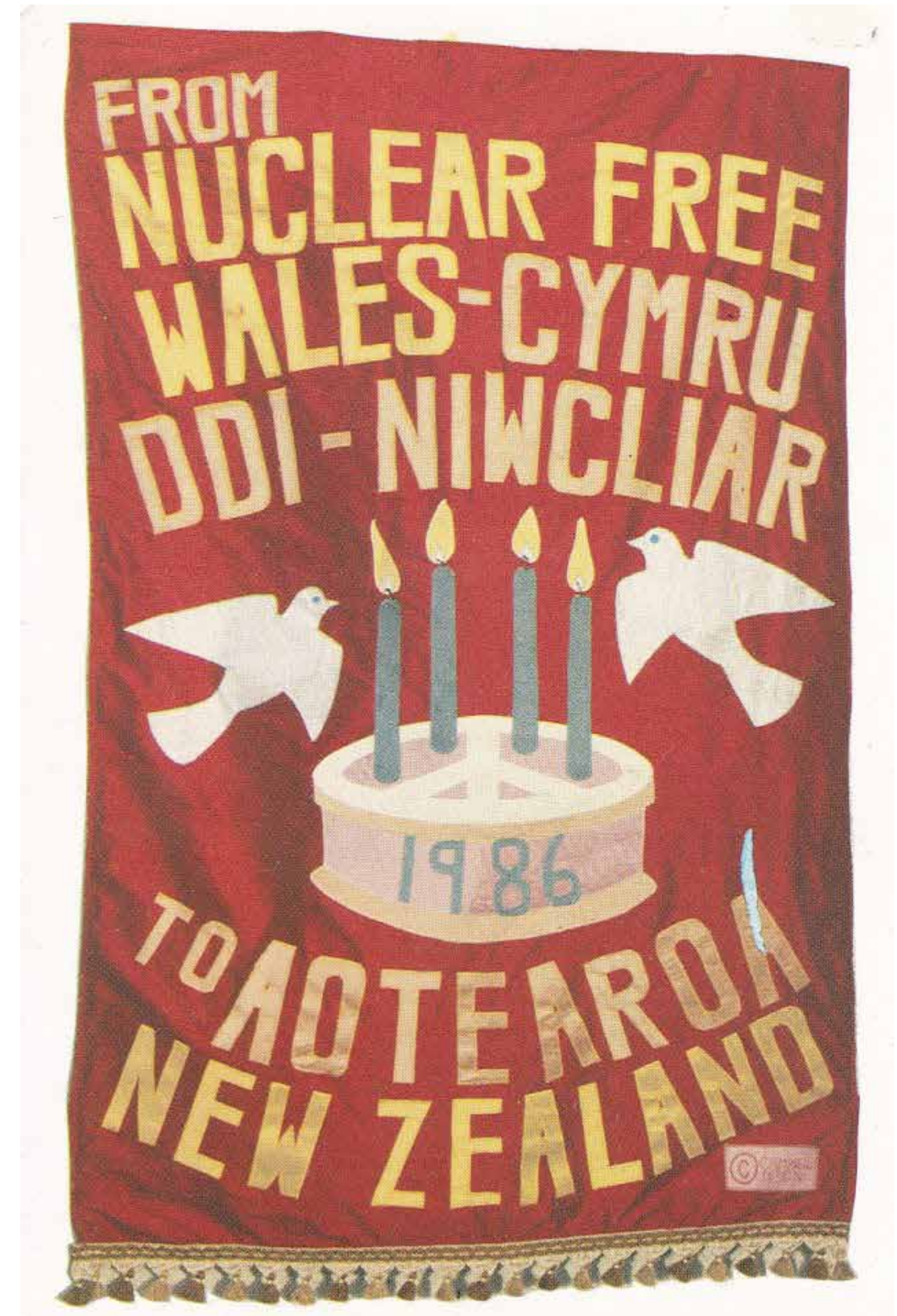
The first one, when Ian was a candidate in Clwyd, North West Wales, was being displayed on the back of an flatbed lorry, where there was a speaker who was campaigning (She was a very strong-minded women) There was a howling gale and the banner blew away and got tangled under a lorry covered in black oil.

Greenpeace took the oil-damaged one and it was flown from the mast of their ship, The Rainbow Warrior, when it went into the nuclear test zone in the Pacific.

I couldn’t now send it to New Zealand because of the oil damage, so made another one for David Lange and posted it to him.

The third one is pictured on the next page. Instead of a Welsh dragon, as on the first two, I used a cake to celebrate the nuclear-free status of New Zealand and Wales. I gave this to a New Zealand academic to take home with her as she was working in the UK and travelled back and forth. Some nuns in New Zealand made a banner in return and sent it to us.”

The banner is written in 3 languages: Welsh, English and Maori



Designed and made by Thalia Campbell

To Oregon from Nuclear Free Wales

Thalia: “We had a strong connection with Oregon in the 1980s. We used to send them a parcel of banners each year for their July 4th marches and they used to buy our postcards. They asked us to make them a special banner. The top is the Welsh dragon, and beneath are their symbols of a beaver and a duckling. It is made from silk.”

Ian: “We used to sell our postcards all over America and the people in Oregon liked our Nuclear-free banners. We used to send a parcel of our banners to Oregon for them to take on their marches, so we made this one as a present to them”

The banner is made in silk, the dragon is a Welsh symbol, the beaver and the duckling are Oregon symbols.



Designed by Ian Campbell and made by Thalia Campbell

PNP, 80's 1984..

Thalia: "I received a phone call from male members of the PNP in London, asking me to make them two banners. I agreed to go to London to meet them and they arranged to pick me up outside Labour party head office. The meeting was a fantastic experience, talking with four, intelligent, politically minded men in a very bare room in the poorest part of Brixton which they used as their base. This was very shortly before the Brixton riots. I felt very honoured to have been asked to make the banners and had a great time discussing the designs and colours with them."

This is one of the two banners to the PNP of Jamaica (Jamican Labour Party)



Designed and made by Thalia Campbell

Swapo of Namibia, mid 80's

Thalia: “Over the years I was contacted from groups all around the world. The banner shown here was made for the South West Africa People's Organization (SWAPO). They contacted me via Namibian People in Britain. The colours are taken from the party flag. It was made in the mid-1980s. Made lots of banners for foreign organizations in the uk “



Designed and made by ???

Working for a Nuclear Free and Independent Pacific

Wales was the first country to declare itself nuclear free. This campaign then spread around the world. The Independent Nuclear-Free South Pacific banner was made in the mid-1980s by Jo Pate, Thalia Campbell, Ian Campbell and Giles Bradley. The border depicts the artwork of the indigenous people. On the reverse is an overweight American paddling in the blue sea. He has a tin of coke in one hand and a large cigar ***hanging from his mouth (or from hand?). He is wearing a loud shirt and is shown as a stereotypical rich North American, who embodies such figures as a top military general, a CEO of an arms company or an arms dealer, a top politician and other such nefarious characters.

Thalia: “The slogan we used - Where do we come from? What are we? Where are we going? - is the name of a famous painting by Gauguin, who fought for the rights of the indigenous peoples in the South Pacific for which he was imprisoned. The reason we chose this quote is that I feel it embodies the reason why we make banners, the root of our passion for this very pictorial form of communication.

The coat I am wearing in this photo is made from offcuts of the House of Commons curtains, which I found in a fabric warehouse in North Wales.”



Designed and made by ???

Workshops banners

Introduction

Thalia and Ian ran dozens of workshops, mainly with groups of women, throughout the years. The workshops developed a collective process in which participants designed their own banners. Each group would make a different piece that was then pieced together by Ian and Thalia back at home. The banners would usually stay with the specific group.



The Best Weapon is the Weapon of Education, 1995

The banner above made in a really enjoyable Co-operative Party workshop with a group of Welsh speaking teachers from the Valleys. The Pansy is the flower of the Welsh Women's Cooperative Guild. I took pansies in pots for them to draw, then make paper patterns. At the top the wheatsheaf and bee skep are symbols of the Cooperative movement.

The slogan in Welsh means, 'The best weapon is the weapon of education'. The banner depicts children education and peace, welsh children send a message of peace around the world



Childcare Workers G.M.B, XXX

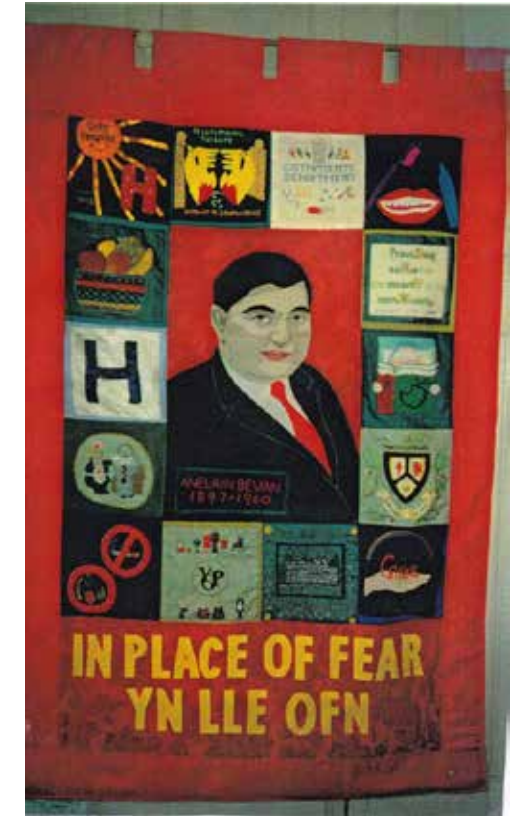
Made during a workshop in Liverpool with 25 child care workers during a hole weekend.

Thalia: "they were so excited that we made 3 cups of tea during the day and they all got cold, so we had 25 cold cups of tea in the end of the day"

The banner is made in cotton and satin, shows children playing games in circles, hands represent multiracial liverpool, on the background shows liverpool cathedrals, roman catholic church, anglican..

Each group made a different piece and Thalia takes it home and finishes it.

This banner is in a museum in Liverpool **WHICH??**



In Place of fear - Yn Lle Ofn, late 80's

This is the centerpiece of a banner triptych. Made for Ystradgynlais Community Hospital. It was made by staff, patients, the wider local community and actually covers the whole of the hospital, diet, eyesight, surgery, dentistry. I brought all the squares home and had to check each one and strengthen them, and then put the banner together. It was made in three parts, the side panels were two square banners.

It was a very positive community experience.



Llanfihangel Genaur Clyn, 1983

After Greenham, the Peace Movement took off in so many different directions.

Thalia: "This was a banner workshop . I had a swatch of heavy velvet samples which we used to make this banner, each woman made a piece and then it was put together. It is a very heavy banner, due to the fabric used."

The banner stayed with the women from the church where it was made.



Cooperative Movement, 1994

Thalia: "We did a Co-op Banner exhibition to celebrate 150 years of the Rochdale pioneers. We researched, did the publicity, seeking out the historic banners, the physical hanging and transporting - everything that was involved other than booking the venues. The whole exhibition was done on a very limited budget. We got support from the Co-ops in the individual areas, with all sorts of people helping out. The Stirling one, it was a Saturday. Some of the mothers left their children with us, while others stayed and helped. It was a fun community effort."

The above banner was started at the Saturday workshop and finished by one of the local women, who did a fantastic job. Throughout the course of the exhibition, we made nine of these community banners. Aber, Stirling, Rochdale, Manchester and Newcastle. This one was made in Scotland



150 Years of Co-operation Rochdale Pioneers, 1995

Made in newcastle on a workshop with mothers and children

Co-op parties, the woodcraft folk, co-op womens guild CHG, co-op GNC

Margin represents the nature, farming simbls



Oxford International Womans Day, 1996

Making the Oxford international Womens Day Banner - 1996 In Oxford Town Hall a group of women spent weekend, making fabric squares. They took them home to complete them . A month later we gathered all the squares with the letters we needed and a central panel.

The Central panel depicts the Womens International League for Peace and Freedom Train To the UN Conference in Beijing in 1995 .I took it all back to Wales to put it together. Some of the squares were made by skilled needle women others by women with less experience.. but all full of ideas. They helped each other. One of the women from Oxford came to stay in Wales with us to help.

The group were of all ages and with differing political views. Their focus was on Oxford and what they cared about , and the facilities Oxford offered women,,with some history included... The main focus was Cooperation and Community, with peace and the environment important issues. It was a so-cial time. The Cooperative movement helped fund the project and it was organised by Ann Mobbs



Freedom in south africa, 1989

This was made in a banner workshop conducted by Thalia Campbell (contributions by Jo Pate Olwen Davies , Sonia Hancock, Aprile Bowen and others) at the house of Sonia Hancock, the anti-apartheid activist, in Aberystwyth. I brought materials and spent the first day with the group, but Jo Pate was the technical lead on this project. They were working from a sketch on the back of an envelope.

The dragon's flames, melting the chains of apartheid, are made from net.

The Welsh dragon on the back is melting the chains of Apartheid with his fiery breath. It is a banner made in Welsh and English .

The seaside town is Aberystwyth and the black and white girls are walking together on the beach. This was Not allowed In Apartheid S Africa.

In more recent days, when discussing this banner with young people, they could not understand why the picture of the two young women was so controversial and that they could not have been friends together on a beach in South Africa at the time.

The reverse shows solidarity with those fighting apartheid in South Africa from Wales.

It was made in 1989, so before Nelson Mandela was freed.

It is now in Aberystwyth museum.

MAKING

BANNER MAKING



a deep blue/turquoise banner (not too)
 Slogans maroon text on gold scroll
 doves + scales in top corners -
 flowers in golden vase for the earth
 with a lady bird a bee + a caterpillar
 tiny newspaper bits with expressions:
 bigotry + hatred + prejudices - guilt
 a pearly globe/world behind the flowers
 the vase of flowers will be move
 so the pearly world will be
 more visible

Ian: "It was very much a collaborative process. But some of banners are mine and some of them are definitely Thalia's!"

EXHIBITIONS



100 Years of Womens Banners

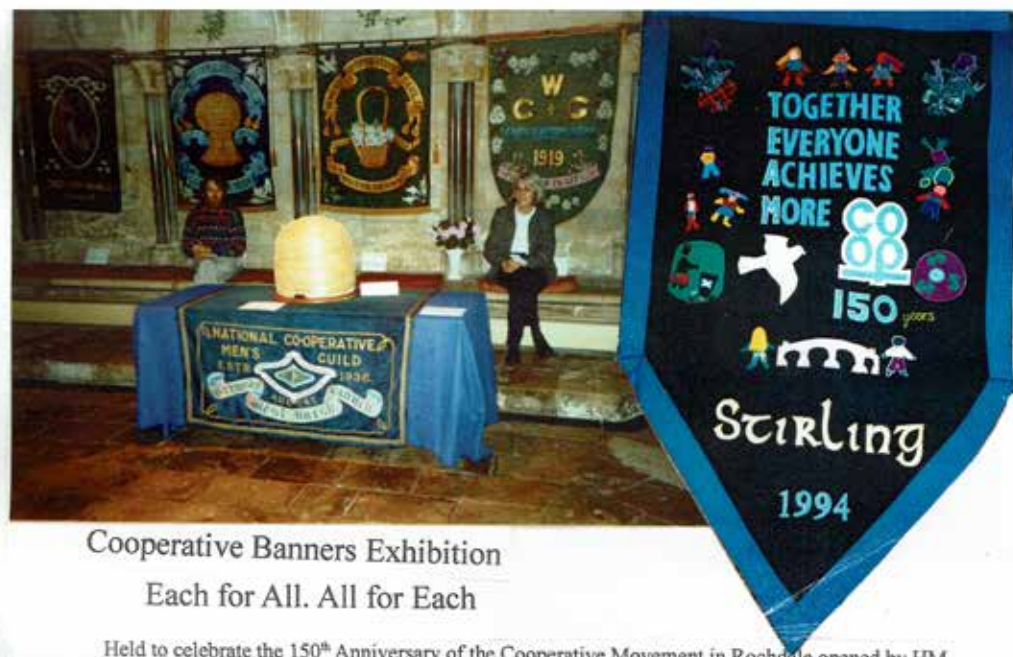
An exhibition on continous show from 1983-1994.

The Exhibition included historic and contemporary painted and sewn banners. Local artefact were included at each venue. We filled City Halls, City Art Galleries and Museums. Days of events including international, national and local speakers with food, poetry, songs and a day long banners work-shop.

Local people were included at every stage. The Arts Council said it was a grade 2 travelling exhibition but declined any support. It was at each venue for a month. Women’s History was shared, recorded and celebrated and local tresures put on display. MEPS and MPS, local womens groups, individuals, local councillors, took part. We sometimes invited an honorary man to join us on the platform. A generation of women were encouraged to become interested in history and politics and art. Women of all ages met together.

Smaller versions of this exhibition also went abroad, to such diverse countries as Japan, Malta, New Zealand.





Cooperative Banners Exhibition
Each for All. All for Each

Held to celebrate the 150th Anniversary of the Cooperative Movement in Rochdale opened by HM the Queen.

With the Cooperative College and the local Cooperative Womens Guilds we toured the exhibition to nine venues in 1994-5 to Art Galleries, Council Offices, Community Centres, Cathedrals, Libraries, making appearances on local radio TV and newspapers asking for help from women to unearth treasured and hidden artefacts.

Women wrote the labels and the catalogue, hung the banners, dressed the mannequins in period costume with their basket of period Coop products. This is a hammer, a drill, a screwdriver a spirit level a paint brush this is what to do as they helped to hang the banners.

Banners were discovered in attics, cellars and offices, some fragile, others smoke stained and some wrapped in old newspapers and carbolic soap as bright as if made yesterday. We photographed and recorded them.

The straw bee skep, sheaves of wheat we displayed were the symbols of the agricultural background of the early cooperators. A decorated cake was made for each venue by members to be served with cups of tea or Iron Bru. A successfully inclusive cooperative experience.



Cooperative Banners Exhibition

“All for each and each for all.”

In 1994 to Celebrate the opening of the shop in Toad Lane Rochdale the Cooperative Movement Commissioned an Exhibition, to open in Rochdale. The exhibition was to be a commercial presentation with a budget of a million pounds, and a more homely exhibition of Cooperative Artefacts from each decade, to be opened by the Queen.

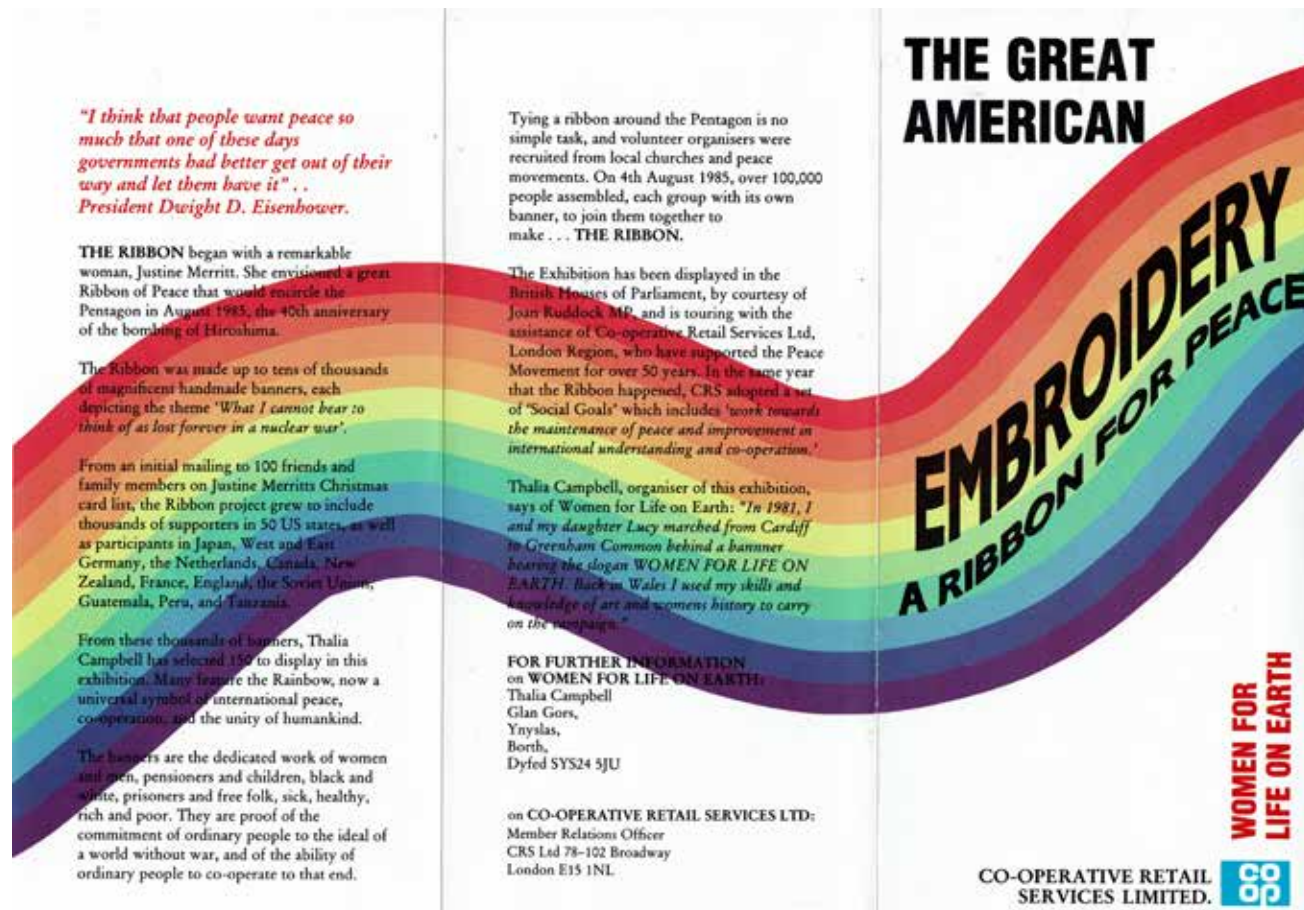
With the Cooperative College we collected as many banners from the constituent groups of the movement. This enabled us to gather collect document record photograph and make recommendations as to their further conservation.

Banners and artefacts were rescued, when found in cellars attics premises about to be demolished and in the care of elderly people whose families threw them away when they died. We found some in skips. Many were wrapped in newspapers many years old, and had survived because they had not been exposed to the light.

At the Cooperative Womens' Guild Conference in Scarborough we asked the delegates to bring any banners we unwrapped them and gave advice on insurance and care and conservation. We also hung them around the balconies in the spa, an old custom revived.

We travelled the exhibition around England, Scotland and Wales in 1994-5 in our big old camper van. It filled City Halls, City Art Galleries and Museums and Cathedrals. We were self contained and did everything in cooperation with local Cooperative Societies. We appeared on TV, Radio and in local Newspapers.

We held a day of events at each venue with International, national and local speakers, A large celebratory cake, poetry, and songs, a banner work shop on another day. As part of the exhibition we helped to communicate the agricultural symbols on the banners by exhibiting two wheatsheafs and a bee skep. We also had two figures, a woman and child dressed in 1930s clothes holding a banner and a shopping basket with period groceries with a coop magazine and a bunch of flowers.



A Ribbon for Peace Exhibition

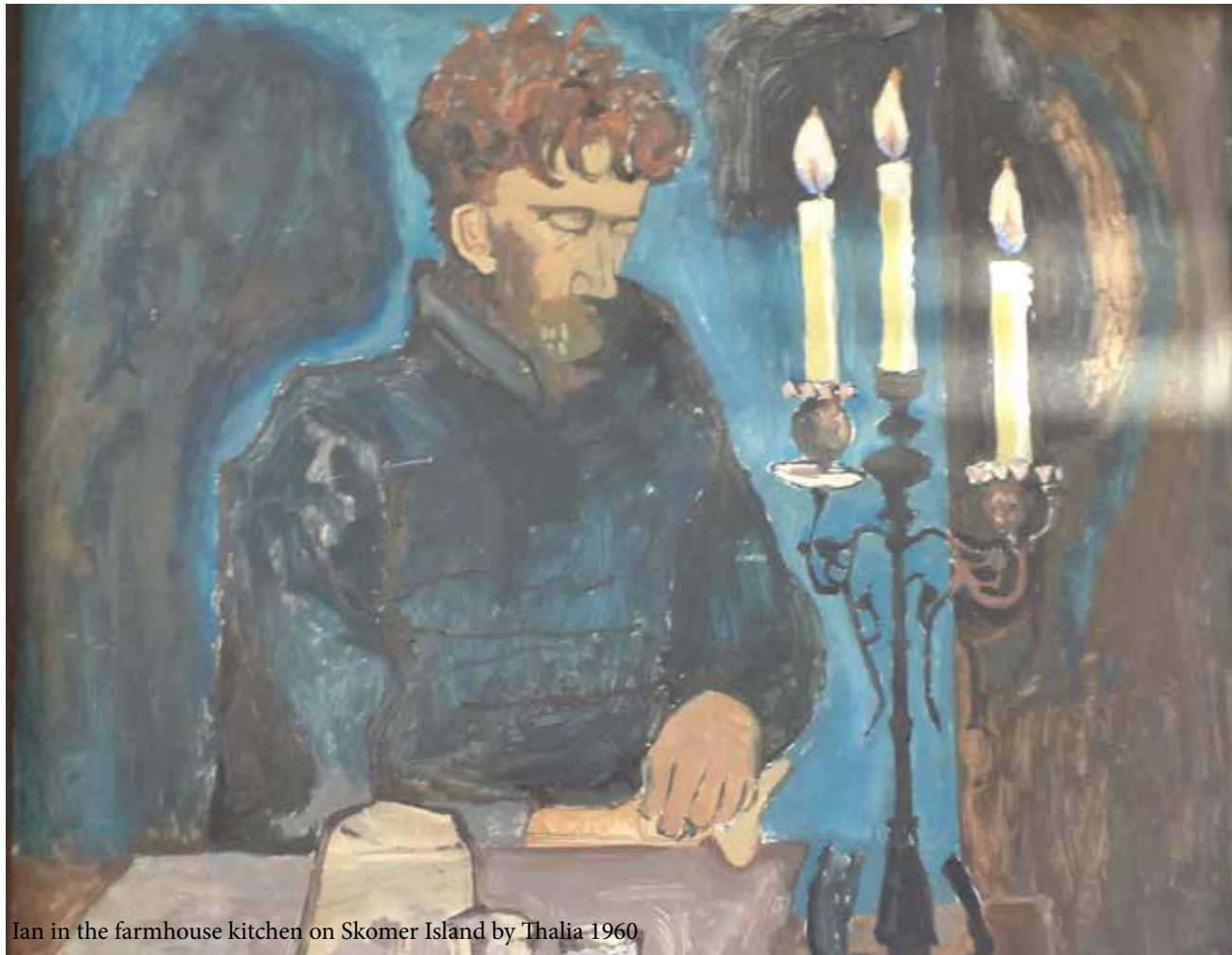
Peace tapestry exhibition at Global Connections opening event at the Eastgate centre – Monday 23rd January 2006 – 6.00 till 7.00 p.m.

In the mid 1980s Pembroke resident Thalia Campbell concerned about the hatred of USA at the height of the cold war decided there must be another America to share with people in U.K. In a friends kitchen in North Wales she read the book "The Ribbon, A celebration of Life". The ribbon was originally created to mark the 40th anniversary of the bombing of Hiroshima. To make a statement people made ribbon segments they then converged on Washington in their thousands and encircled the Pentagon as well as many main avenues and boulevards. The whole route being lined with people carrying over 17 miles of ribbons from all over the world. The theme running through them all being "what you would miss most in event of a nuclear war".

Thalia met the founder of this great idea and brought back some of the thousands of art works made by Americans of all colours, creeds and ages. She raised the money, travelled to Chicago and Milwaukee, and visited the Peace Museum and the homes of rich and poor and listened to their stories. Others heard of the display in the UK and sent more ribbon pieces from Vermont and Oregon.

Justine Merritt the inspiration for the project came over and did a speaking tour. Recently after years of silence because of ill health Justine Merritt now 81 emailed Thalia. She is delighted it will be on show again in Pembroke and we are privileged to be able to see some of this unique piece of history, which has been exhibited and touched people all around the world. Its message is timeless... The project is still being run from the U.S and there is a dedicated website

BIOGRAPHIES



Ian in the farmhouse kitchen on Skomer Island by Thalia 1960

Ian Campbell was born in Gillingham in 1936. During the 1983 General Election, he stood as Labour candidate for Clwyd North West Constituency and in the 1984 European Election he was the Labour candidate for the North West Constituency. Ian has a degree in biology from Bristol University, served in the Royal Navy, was a lifeboat coxswain, and has taught students of all ages.

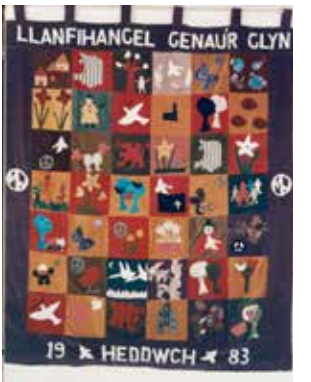
Ian: "I always wanted to go to sea, always wanted to get a master's ticket, so as a student I joined the Royal Navy volunteer reserve for 4 years."

Thalia: "Ian took a lot from his sailing and experience to making our banners. The banners were sewn twice, so if one line broke there was still another one there."

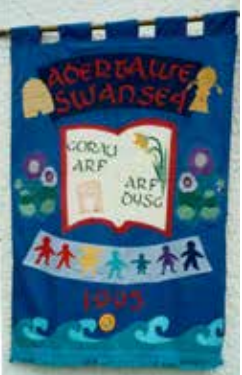


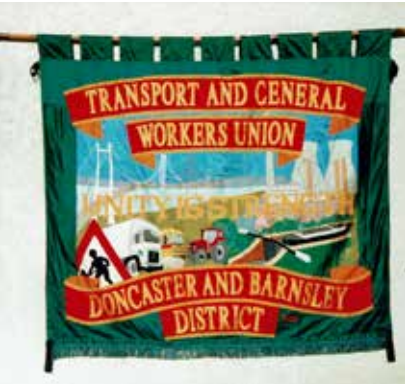
Thalia Campbell was born in Torquay in 1937. Her father had a tailor's shop on the seafront. Influenced by her grandmother, who had witnessed the Suffragettes clashing with the police in early 20th century London, Thalia became politically aware from a young age. She completed a teacher-training course at Matlock College, Derbyshire, and became a primary school teacher. She met her husband, Ian Campbell, in 1959. The couple had four children in the 1960s.

In the late 1960s, the family moved to Wales. Between 1973-6 Thalia studied for an art degree at Aberystwyth, and eventually became an extra-mural lecturer for the college. Thalia was one of the founders of the Greenham Common Women's Peace Camp, at the US military base in Berkshire, England, which started in 1981 after a march from Wales of women peace activists. The original Camp on Greenham Common closed on the 5th September 2000 after 19 years of a continuous presence. Thalia "integrates her political convictions and her artistic talents by searching through archives to exhibit the neglected political art form of making banners".









List of people that helped making the banners

Thalia Campbell
Ian Campbell
Lucy, Angus, Tom and Hamish Campbell
Linda Norris
Carol Goodband
German girl
mary Coughlan
Jan Higgs
Jo Pate
Giles Bradley
Lesley Owen
Dulcie Campbell
and many others

